

Press Agent Gave A \$3,000 Boost

The Call - Kansas City
HOLLYWOOD, Cal. — (ANP)

Three years ago Dorothy Donegan played like mad in an obscure night club on the Chicago loop for \$6.00 a week.

Today she's making her motion picture debut, and every Saturday night draws a cool \$3,000 for work before the cameras — in addition to what she takes in as a featured artist in the most exclusive night spots.

The three gentlemen to whom Dorothy owes her bankroll and fame are name, Bach, Beethoven and Brahms. Dorothy thinks a fourth — Boogie — may have had something to do with it, too, but the old masters come in first when the smiling queen of the keyboards starts dishing out credit.

La Bell Donegan and her smooth press agent took two years to build her up from six to \$50 a week.

During the past 12 months the climb has been sensational and now Dorothy is sitting right on top of the heap. That's where she was when Producer Andrew Stone beat other Hollywood film makers to the punch and signed her for a featured role in "Sensations of 1945."

"I started playing piano when I was three years old," Dorothy admitted as she idly fingered the keyboard. "Guess it came naturally. Anyhow, I was brought on the classics, played them religiously until I was 15, and then promptly forgot that they ever existed."

That was about the time she started her dollar-a-night work outs thumping the very devil out of the keys in a Chicago beer joint. Everybody around the tavern thought she was terrific, but the six bucks a week did little for the Donegan purse. In those days Dorothy was up to the same tricks that since have made her a national favorite. She wore out her shoes by the dozens thumping the floor, she split her seams stretching into those weird positions that now are synonymous with Donegan. Her barrel-house was terrific, but it was still barrel-house.

"But that was before I remembered that I used to play the classics," Dorothy said. "One night I was a bit bored by it all and for fun started the evening out with a bit of Bach—played like Bach wrote it. The silence was golden. Then I started thump-

ing. That wasn't the way Bach would have wanted it. In fact, he may have turned over in his grave; but that beer-guzzling audience loved it. I decided to make a career out of swinging the classics.

"I'd much rather play the classics like they were written. But who am I to argue with the others. That's why I play them both ways. I play them straight at first so people will know what they are. After that, it's pure me."

Awards Given For Interracial Work In Motion Pictures

LOS ANGELES, Calif. — More than 3,000 Negroes and whites witnessed the presentation of awards for outstanding interracial work in movieland by the Committee for Unity in Motion Pictures Sunday afternoon.

The occasion was the first annual motion picture award assembly staged by the committee at the Second Baptist Church at which time many Negro and white stars, producers, and writers were presented scrolls for their establishment of greater interracial understanding and goodwill through the medium of motion pictures.

THE HONORED

Those awarded were Kenneth Spencer, Ben Carter, Jesse Graves, Leigh Whipper, Hazel Scott, John Howard Lawson, Carlton Moss, Lena Horne, Bette Davis, Rex Ingram, and Dooley Wilson. The studios receiving awards were Metro-Goldwyn-Mayer, Twentieth Century-Fox, Warner Brothers, Columbia Pictures and the U. S. Army Signal Corps. 4-29-44

The affair was sponsored by the outh Council of the NAACP and engineered by Caleb Peterson and Ike Adams of the council and Leon Hardwick, theatrical editor of the Los Angeles Sentinel, who served as publicity director.

A principal address was made by Hattie McDaniel, who referred to Miss Horne, as "the new type of Negro womanhood."

RADIO WRITE Beulah and Rochester Are Called 'Sore Spots'

No Colored Performers Should be Presented as Happy-Go-Lucky, Lazy, Illiterates

By RICHARD DIER

NEW YORK--The most organized plan that has yet been made to outlaw jim crow in Hollywood, on Broadway, and the radio was outlined to the AFRO this week by Peter Lyon, brilliant young head of the Radio Writers' Guild and a powerful figure in radio circles in New York.

The plan will soon be put into operation, subject to an approval of a pledge Lyon has helped draw up by the Emergency Entertainment Industry Committee.

"Edward Chodrov, noted playwright, and John Turner, of the NBC script department, helped me draft this pledge, and we're sure it will be passed by the committee. Then the job will really begin when we try to get Hollywood producers and other important people to sign it.

"With co-operation by churches and civic-minded groups, we may be able to eliminate the caricaturing of colored people, and also stop discriminatory practices in the employment of colored artists in the entertainment industry."

Mr. Lyon said one of its effects will be to discourage radio writers from being lazy and using stereotyped characters in their scripts. He mentioned Rochester on Jack Benny's radio program, and Beulah with Fiber McGee and Molly as two of the most prominent sore spots.

"Did you know that Butterfly Queen cut herself out of a big chunk of money by refusing to accept maid roles on the radio?" he asked.

"The pledge also contains proposals to eliminate discrimination in dressing rooms; and also to open opportunities in radio orchestras. The number of colored people in orchestras can be counted on your right hand."

He explained that the plan was divided into two categories: The creative

division includes the producers, directors, and writers. The economic division concerns the freedom of opportunity for employment. Colored people, he said, should not be presented with razors in their hands nor as happy-go-lucky, lazy illiterates towards clowns, ghost-ridden, drinking watermelon-eating Uncle Toms or Aunt Jemimas. He is as legitimate a hero as any white man.

"Up 'til now, Broadway, Hollywood, and radio executive have had no yardstick to measure how far they can go in presenting colored people as decent, human characters. There's no governmental agency nor private agency that has told them they could go so far and

no further. "They've all been afraid to make any progressive move and have continued the hands-off policy. Now, if there were such an agency, I am sure that they would go the full extent of their limits. At least, they'd know where they stand. "The success of our anti-jim crow code will serve as that yardstick. It will eliminate baseless fears, and let producers know they are free to move in the right direction to a certain extent. Among the sponsors of this plan are Billy Rose, Broadway producer; Jonus Rosenberg, president of Screen Writers' Guild; Maxwell Anderson, playwright; Walter White, of the NAACP; Lillian He-

llman, author; and Russell Crouse, of
the Authors League.
Afro-American Baltimore, Md. 12-24-44
Marian Anderson In Army's Xmas
Motion Picture

A Christmas picture with Marian Anderson, Leopold Stokowski, The Westminster Choir and an all-service orchestra, has been produced by the Army Pictorial Service for showing to the men and women in uniform.

The picture, a short subject entitled "Christmas 1944," was made by Army Pictorial Service at the Signal Corps Photographic Center Long Island City, New York. An announcement from the office of Col. E. L. Munson, Jr., Chief of the APS, reveals that the film will be distributed to military installations all over the world as part of the Army-Navy Screen Magazine.

"Christmas 1944" is done partly in the style of the community sing with the lyrics appearing on the screen while the artists perform.

The songs included in the film are "Come All Ye Faithful" "The First Noel", "Ave Maria", "Hark the Herald Angels Sing" and "Silent Night".

Both Mr. Stokowski and Miss Anderson speak a few lines of holiday greetings to the armed forces, in the course of the film.

Amsterdam News--N. Y. 11-25-44

Press Asks, Has Hollywood

Fame Gone to Lena's Head?

AFRO-AMERICAN - Bklyn., Md.

11-11-44

AFRO Staff Correspondent

WASHINGTON

Has Lena Horne permitted her Hollywood success to turn her pretty head?

This is the question being asked in the Capital circles following the first visit of the Metro-Goldwyn-Mayer star since her ascendancy to filmdom.

Miss Horne seemed very impatient Friday afternoon when an AFRO photographer attempted to make pictures of her after the completion of her engagement at the Howard Theatre.

Out of deference to the young star and, at the request of the Howard Theatre management, most of the press had refrained from visiting her back stage because of her heavy schedule, and because we were told that she had been slightly ill and needed all of her between time for rest.

"Scram," Maid Tells Press

However, when she remained in the city for an extra day, the press attempted to get some close-ups so that her GI fans who, she claims, have really made her movie career a success, could see the real Lena instead of the studio hand-outs, but the glamorous Lena had her maid to tell us that Miss Horne doesn't care to be bothered with the press and "think that you had better go on about your business."

The sore spot with Miss Horne was that she did not want any pictures made of her son, Teddy, a very cute little boy who begged his mother to let him have his picture made and who the comely star had spirited away to some secluded spot in the station.

The star whirled on the reporter and said: "Why should you be interested in giving me publicity at this late date?" referring to the poor crowds she had at the beginning of her appearance at the Howard Theatre.

EDITOR'S NOTE: The slenderness of the early crowds was attributed to the fact that the regular price was raised from 44 cents to \$1 and many arriving at the theatre were either unprepared or refused to pay the extra levy. During the latter part of the week the price was lowered and the house records were broken.]

To Get More Honors

Miss Horne's next picture to be released is "Ziegfeld Follies," in which she sings a song about "Love." In the scene she has a huge bright red parrot as a background against a kelly green street length evening gown.

On Thursday of this week she will be the first woman of her race to be on the radio drama "Su-

spense," and will receive \$2,500 for the half hour.

For her appearance at the Chez Paris, a nite spot in Chicago, where she broke a 12-year-record, the star wore one of her most expensive gowns, one of gold sequins costing \$2,800; others are from \$1800 up. She brought sixteen bags of clothes with her and sent the other half back to Hollywood before leaving Chicago.

Neighbor of Bogart

According to Horace Henderson, accompanist for Miss Horne, she lives in a duplex apartment along with her maid, with Humphrey Bogart as a neighbor. She has a penthouse where she takes her sun baths.

She is to play theatres in and around Seattle and Portland, Oregon, before beginning on her next picture.

Code for Colored in Movie Code for Jew

Lovely Jean Muir Tells How Rotten Both Are

11-11-44
BY RICHARD DIER

NEW YORK—Jean Muir, charming screen actress, and one of the few white stars who has fought for racial equality against tremendous Hollywood opposition, believes that the motion picture industry "has not been too good on the colored people but that some progress has been made."

In an exclusive AFRO interview in her apartment at W. 85th Street, this week, she explained that some producers have been giving stereotyped roles to actors and actresses because of financial reasons.

"There was a market for these character roles, and that was all they were interested in. Colored

artists in the film capital have had to accept these parts or starve. They had no other alternative.

No Other Roles

"For this reason," she explained, "some actors, after many years on the screen, become typed actors. They reach an age where poking fun at themselves and at their people to get a laugh is all they can do. Sometimes, they're not capable of accepting any other roles.

"At times, they're so hammish that white actors would never be able to get away with the same type of characterizations."

Miss Muir can't understand why Canada Lee accepted his role in the picture "Lifeboat," or why Paul Robeson played his part in "The Tales of Manhattan." She believes they did the people lots of harm.

"Freedom Road" in Film

"Sahara" was good, she explained, because it permitted a good portrayal by a colored actor even though he was not an American, according to the story. She feels that the book "Freedom Road" would make a good movie with Paul Robeson in the role of Gideon Jackson.

"Warner Brothers would be the studio to make it," she said.

"It has been suggested in Hollywood," she continued, "that there be a 'code' on the colored man,

the same as there is a 'code' on fought discrimination for many the Jew. This is very bad, and years. definitely no solution to the problem. Such a code would completely eliminate the colored person as a character. Look what it has done to the Jew?

"Where, for instance, do you come across any film that shows the Jew as a character? Only in films in which so-called innocent fun is poked at him as when he is characterized as a 'Brooklyn' character; or in war pictures to show Nazi brutalities committed against a minority people."

Not Enough Progress

Miss Muir thinks that although colored people should be conscious of their history and fine culture, the problem should be viewed in the light of present conditions.

"It isn't as important for us to look back as it is to fight to gain political, economic, and social equality for all races and religions. True, colored Americans have made some progress in this war, but not enough.

"The 14th Amendment must be enforced. Our educational system and our history books should be overhauled and revised to get at the truth.

"I'm no Communist—I never was—but I was branded as such when I supported the Spanish Loyalists in the war against Franco's Fascists. Hollywood, at that time, was afraid it would lose its foreign markets by offending the dictators, and sought to eliminate any reference to people like Mussolini and Hitler in films.

Action for South

"Well, finally we found ourselves at war with them, and I haven't heard any Hollywood complaints about the losses in business since American films don't get over there.

"We can do the same with the South. I'm sure that it would have to accept colored actors and actresses in the long run if we had the courage to make the right type of pictures. It wouldn't hold out forever, if the pictures were good enough."

Miss Muir said that although America has the greatest democracy on earth, Russia has solved her minority problems ahead of us even though in 1917 she faced a far more serious situation.

"The funniest thing about Russia," she explained, "is that she copied our educational system, based on men like John Dewey and his teachings, and greatly improved on it. Now we in America are beginning to copy her."

Miss Muir told the AFRO that she made two addresses last year at Lincoln University on "The Negro in the Films."

PERSONAL OBSERVATIONS:

Jean Muir is blunt and sincere in her convictions about racial equality. Her feelings have not come about overnight. She has



JEAN MUIR

WHITE MAN'S VIEWS

Courier—Pittsburgh, Pa.
By TED LE BERTHON

Lena Horne's Talents
Not Being Fully Used;
She Is a Great Actress

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

WHEN I first heard Lena Horne sing it was from a phonograph disc. A few weeks after that I both saw and heard her at the Club Macombo on the exclusive Sunset strip between Hollywood and Beverly Hills. All this was two years ago. And I contend that she did more great acting in putting across a song at the Macombo than she has ever been given a chance to do in the movies.

Like others, I was stirred by her vivid beauty. But what impressed me most was her histrionic power. The tiniest lift of an eyelid, the most delicate gesticulation with a little finger, and she told more than most novelists do in 400 pages. The exquisite shades of sorrow or mirth, standing in her eyes and mouth and giving her lovely face scores of changing moods, made me recall the pantomime of the great Raquel Meller. She held the Macombo patrons in the hollow of her hand. She is the only artist who ever sang there who could still every bit of noise.

LENA'S SECRET

No one lifted a glass or a knife or fork once Lena stood before them. There seemed a mysterious understanding that she would not sing one note until the silence was acute.

Then she would seem to draw everyone to her, like an enchantress. When a song ended the applause broke a spell, in which everyone had "lived" the story of the song, which also was the story of a life. Others had sung the same songs and no one had thought anything about them. But Lena put more into them than their composers had. That was the secret.

SCREEN STARS WERE HER NIGHTLY FANS

The outstanding women stars of the screen were in the Macombo night after night. One actress heard Lena sing 14 different nights within a month. I watched these actresses as they watched her. And it was so obvious that they felt in the presence of an artist far superior to themselves. It was so obvious that they had come there to study her.

SHUTTING her eyes and clenching her pretty teeth, as she went into the rocking rhythm of a second chorus, her lovely head nodding almost imperceptibly, she produced a mood of exultant and most delicate delight. The occasional curving of her small, but very alive mouth expressed the subtlest femininity, the most troubling beauty.



Mr. Le Berthon

Very little of this has reached the screen. The movies have not drawn upon one-fifth of Lena Horne's power, but have pulled her down to their level. They have drawn attention to her beauty and to her singing, but not to the greater part of her, her acting.

THE spell that Lena Horne cast at the Macombo has not clung to her screen songs. One does not sense the great actress behind the singer. I like her singing, but it isn't enough. In fact, I think she need not sing a note to become a very fine actress. She has an excellent mind and could express the higher reaches of thought. She could become a stage star of the stature of Le Gallienne, Cowell, Hayes, Fontaine or Cornell. She could do roles in Shakespeare, Chekhov, Ibsen, O'Neill and Shaw.

SOUTHERN NAZISM MUST BE APPEASED

But she is not likely to. All her real powers may go untapped, and may wither away from disuse and misuse, because she has Negro blood in her veins. She could easily "pass" as a white woman. She might even have to put on a little dark makeup to play some of the roles Dolores Del Rio, whom she resembles, has appeared in. She should be permitted to play the same gamut of roles played by Bette Davis, Claudette Colbert, Marlene Dietrich or Hedy La Marr, to name a few. She could portray a French, Spanish, Italian or Russian girl.

BUT would any Broadway stage producer or Hollywood movie mogul sign her for such roles, after discerning her true potentialities? He would not. For would white Southerners, visiting New York, endure a stage play, or would white Southerners, in the South, endure a screen play, in which a white man made love to maddeningly beautiful Lena Horne? And must we not bow to Southern Nazism?

Harlem's 'Apple'

By Dolores Calvin for CNS
NEW YORK—SOME WILL ALWAYS BLOCK THE WAY . . . No sooner do we sing in praise of Miss Lena Horne's superb acting role over the air on "Suspense", than we see a disgusting offering from Heywood. He became popular with his unique version of Begin the Beguine.

Minto Cato, groomed to be 1945's singing sensation, debuts at the Three Sixes in Detroit, swank Negro-owned night spot, tonight . . . Rumors are that Dean Dixon, the race's only symphonic conductor, is married to Vivian Rinkin, the white pianist who solos frequently at his orchestral appearances . . . New York Post does a beautiful profile on Leopold Stokowski in which he discusses the coming opera by William Grant Still, libretto by Langston Hughes . . . Orson Welles, famed actor, according to radio reports, is writing a book on Dr. George Washington Carver.

There is nothing we hate more than the "typical" Negro-typed to clown like a simpleton, dance like a outdated jitterbug, pop his eyes like they're ripe enough to fall out and exhibit with a rapid expression, that ear to ear grin showing all teeth and all perspiration. Isn't THAT what we DO NOT want? Then, why in heaven's name did the 4 Step Brothers make fools of themselves in the Negro scene of "Greenwich Village"?

"Cutting up" and clowning CAN be done on the screen. We certainly aren't against that. But if Carmen Miranda can get a thousand dollars every time she shakes her hips and rolls her eyes, why must the Negro take one tenth the salary and give himself heart trouble in one number? Yes, Negroes can clown, but why not intelligently?

THE ROVING REPORTER: "Goodbye Uncle Tom" will start casting by January. So far, no actor to play the lead has been found. The script, collaborated on by Mrs. Paul Robeson, represents something new in the theatre. The idea is modern: the scenes will be as Harriet Beecher Stowe wrote them but the play is based on what her Uncle Tom really thought. Canada Lee may be gotten for the lead. Right now, he's in "Anna Lucasta" . . . Gracie Allen and George Burns having a time at the Three Dueces watching the intricate fingerwork of bronze Eddie

Los Angeles Tribune

12-30-44

12-30-44

Lena Horne Wins Trophy for Best Acting in 1943

Bette Davis Honored as Actress Having Done Most for Goodwill in Hollywood

By LEON HARDWICK
HOLLYWOOD (ANP) — Lena Horne, Bette Davis, Rex Ingram and Dooley Wilson will head the list of eleven Hollywood figures to be honored for contributing goodwill between the races in most to the advancement of colored players in motion pictures during 1943 at the first annual Motion Picture Unity Award assembly here Sunday afternoon. The affairs will be staged by the committee for Unity in Motion Pictures, an affiliate of the NAACP Youth Council, with Caleb Paterson, well-known baritone actor, as chairman. (Miss Horne will receive a trophy as the outstanding colored actress of the year, through whose dignity and personal charm a new light has been cast on the entire race. She is cited especially for her roles in "Thousands Cheer"

Lena Horne Walks Out on Jim Crow Audience

DALLAS. The first lady of moviemaking, Lena Horne, walked out on a performance at a camp near Little Rock, Arkansas, when a group of white soldiers and German prisoners were seated in front of the month-old daughter L'Nita live at Negro soldiers.

Miss Horne related her story to L. V. McMillian, World War II veteran at the Dallas airport Wednesday night during a stop, while she and her accompanist, Horace Henderson, awaited a plane out of Dallas.

Miss Horne told McMillian that the Colonel and his wife followed her to the airport and tried to persuade her to return and they would assure her that the Negro troops

Miss Davis will be honored as the white actress having done most to harmonize and create goodwill between the races in Hollywood. Her democratic attitude in relation to colored persons, her work in the Hollywood canteen and her liberal treatment of colored artists assigned to her starring vehicles are especially cited.

Rex Ingram will be awarded a trophy as the actor having given the most outstanding performance of the year, that of the Sudanese warrior in "Sahara," produced by Columbia.

Dooley Wilson will be honored as the actor having performed the most outstanding entertaining role, that of Sam in Warner Bros. "Casablanca."

100 Films Reviewed Amsterdam News, N.Y., N.Y. --Only 12 Pro-Negro 10-7-44

By ABE HILL

During the past 42 years the movie industry has turned out approximately 100 films which have included Negro themes or Negro characters of more than passing significance. A check list of these films, made by Dr. Lawrence D. Reddick, curator of the Schomburg Collection of the N. Y. Public Library which will soon appear under the chapter headed Motion Pictures, Radio, The Press, and Libraries in an issue of the Journal of Negro Life, reveals that out of this total, 75 of them are classified as anti-Negro, 13 as neutral (having both favorable and unfavorable scenes) and only 12 as definitely pro-Negro.

Only 5 Favorable Negro Films

Dr. Reddick, who has during the past few months made a scholarly study of the Negro in the movies, reduces the 12 pro-Negro films to five absolutely favorable ones. Among these are ARROWSMITH which showed Clarence Brooks as a dignified West Indian physician; FLYING DOWN TO RIO, in which Etta Moten sang and a chorus danced the "Carioca"; THE SPIRIT OF YOUTH which told the story of the life of Joe Louis, and THE SINGING KID in which Cab Calloway and Al Jolson pal about on equal terms before Calloway and his band render their musical numbers.



Abe Hill

The near pseudo-favorable ones included HUCKLEBERRY FINN, with Rex Ingram in the "Nigger Jim" role which showed the passionate wish for freedom; DARK RAPTURE one of the few authentic films of Africa; SANDS and SAUNDERS OF THE RIVER, both above average starring Paul Robeson, but really an apology for British Imperialism. FURY and THE OX BOW INCIDENT, OF MICE AND MEN, PROUD VALLEY, YOUNG PUSHKIN, IN THIS OUR LIVES, BATAAN, SAHARA and DR. GEORGE WASHINGTON CARVER which was not a first rate production.

All the rest of the films concerning Negroes show that the Hollywood woodpile still stinks revealing the principal stereotypes in the American mind: the savage African, the happy slave, the devoted servant, the corrupt politician, the irresponsible citizen, the petty thief, the social delinquent, the vicious criminal, the sexual superman, the superior athlete, the unhappy non-white, the natural-born cook, the natural-born musician, the perfect entertainer, the superstitious church-goer the chicken and watermelon eater, the razor and knife "toter", the uninhibited expressionist and the mental inferior.

The Movie Eras

In the pre-1915 era the Rastus Series leading off with HOW RASTUS GOT HIS TURKEY through the three-reeler UNCLE TOM'S CABIN movie in 1910 to the banning of the Jack Johnson vs. Jim Jeffries films which disturbed white race pride when a black fighter floored a white one, the Negro was unfavorably portrayed.

THE BIRTH OF A NATION, D. W. Griffith's 1915 production, denounced as the most vicious anti-Negro film that has ever appeared in America and which was the first film to be shown in the White House, definitely established the movie for social suggestion and for influencing life itself. This film, which President Woodrow Wilson remarked: "It was like writing history with lightning," increased the membership in the KKK to 5,000,000 and definitely condemned the Negro in the movie to an inferior status—establishing a pattern which he until this day cannot escape.

The Talkie

From the advent of THE JAZZ SINGER in 1927 to the GONE WITH THE WIND era, all the films had the "race angling" stressed, the most hopeful films were the OUR GANG comedies—which weren't consistently good or bad. HALLELUJAH in 1929, the first attempt to show the true southern Negro, fell flat on its face so far as Dr. Reddick's analysis are concerned. Even though it won critical praise from the eminent Dr. W. E. B. Dubois, who said: "It was beautifully staged under severe limitations . . . a sense of real life without exaggerated farce and horseplay"—it was nothing more than the eternal struggle between good and evil as symbolized by a man of God and a woman of the devil . . . Thus preaching, shouting, soul saving, dancing gambling and general good times were on. HEARTS IN DIXIE featuring Stepin Fetchit did nothing but add glue to the stereotype stamp already affixed to the lazy, docile, good-for-nothing Negro.

Once a Pancake Always a Pancake

The Negro press was unanimous in its praise of Ferdi Washington and Louise Beavers in IMITATIONS

OF LIFE—from the acting point of view. But annoyance and disgust were expressed at such scenes as the one showing Miss Beavers telling Claudet Colbert that she doesn't want to share the pancake fortune (one created by Miss Beaver's recipe) but wanted to stay "on the premises—serve her white ma'am—rub her feet when they are tired—die—have a big funeral with white horses pulling her casket!" With GONE WITH THE WIND attacked as a vile revival of slander against the Negro, the movie phase of the chapter ends optimistically.

Dr. Reddick says in effect that heroism, courage and dignity have been shown in only a half dozen movies—an alarming percentage when one realizes that 90,000,000 people go to the movies a week. The movie being the greatest educational agency in America, has gripped the emotions, entertained, enlightened and amused the world, and 93% of these films in over 40 years have stigmatized the Negro with a label which it will take generations to eradicate. This column recommends wholeheartedly Dr. Reddick's chapter—read it and see into what a mess our way of life has been distorted.



DR. LAWRENCE D. REDDICK

Downtown Theatres Refuse To Show "The Negro Soldier"

Tribune - Philadelphia, Pa.

WHAT is wrong with the owners of our Philadelphia motion picture theatres

People all over America, coming to grips with war-time problems, are anxious to get reliable information they can use in the building of a better world.

A united America is essential to victory in the present struggle. There can be no unity so long as there is misunderstanding between groups of citizens.

Realizing this the War Department produced the "Negro Soldier" which depicts the role of the Negro in the American Army and Navy from the earliest days with a clearness that compels earnest attention.

Starting with Crispus Attucks it pays tribute to colored Americans in all of our wars and to other worthy members of the race in related civil and social activities. With dignity it portrays numerous colored men and women who are serving in the present war.

It presents little-known facts that white Americans should know about their colored brothers.

Why then has the picture been studiously avoided by the managers of theaters in the downtown district and in white neighborhood houses? Surely these have no objection to building good-will between the races. Or, do they?

Like other Americans the Negro is thinking and working for America, and fighting for a stake in the new world to come when the war is at an end.

If the picture exhibited colored people as buffoons the motion picture moguls of Philadelphia would have flaunted in on every screen.

It would make sense to get people on the home front ready for the job of working in unity for a greater America. It would make sense to familiarize them with the key facts which throw our social and economic stability out of balance.

tator, who on Sunday night in one of his feature articles told how Manttan Moreland was asked by a director what he used for makeup. According to Fiddler, Manttan replied that he used Hershey's bar No. 2. "There are certainly many more worthwhile things of interest to all Americans than Mr. Fiddler could have commented upon instead of this silly asinine crack by Manttan. A similar protest will be sent to the station and to the sponsor of Mr. Fiddler's program."

Philadelphia theatre managers should at least feel some sense of responsibility to the public when faced with issues of life and death magnitude.

Publishers Protest
N.Y. Amsterdam News
Filming Of Uncle Remus
8-26-44

LOS ANGELES, (ANP)—A letter of protest this week was sent to Walt Disney studios, now casting a new feature comedy entitled "Adventure of Uncle Remus," by Leon H. Washington Jr., chairman of the National Negro Publishers Motion Picture committee.

The studio at present is recruiting out a number of Negroes who have peculiar voices to fill the role of Uncle Remus, who is a typical antebellum, loud-mouth clown. According to information received by the chairman of the committee, the casting office was literally jammed and packed with Negroes who were anxious to

similar protest was launched by the chairman of the committee to Jimmy Fiddler, Hollywood commen-

'Uncle Remus' Branded Poor Taste For Movies

Courier By HERMAN HILL

HOLLYWOOD—Asserting the movie industry had an opportunity and bore the responsibility of becoming one of the strongest media for true education in the world struggle for democracy, Fay E. Allen, former member of the Los Angeles Board of Education, told The

Courier last week she considered such screen portrayals as Walt Disney's proposed "Uncle Remus" a dialect, as being definitely in poor taste and not in keeping with the progressive mode of the day. "Caricatures of the Negro or of any other racial group are out of the mind and unhealthy for the minds of thousands of children who are bound to view such on the screen," she said. "I am surprised that Mr. Disney would resort to this type of material," said Mrs. Allen.

Two years ago, Mrs. Allen, as a board member, succeeded in the elimination of the folk story book, "Little Black Sambo" from school libraries of the city.

A member of the mayor's committee for Civic Unity's motion picture censor's panel, Mrs. Allen indicated she had been promised the close co-operation of both the mayor's group and Superintendent of City Schools Vierling Kersey in the formation of a picture code for school children.

Dies in California



TROY BROWN,

only screen personality and dancer in Hollywood. He had led leading theatres and night clubs before leaving the East for a try at pictures.

TRUPE AT ROXY

YORK—Pearl Primus, a dancer, and her troupe moved into the Roxy Theatre for a new revue in which she has a vocal chorus.

Bradshaw Won't Speak 'Coon Language in Disney's Smear

By LEON HARDWICK

HOLLYWOOD—The refusal last week of Tiny Bradshaw, well-known orchestra leader, to take part in the contemplated "Uncle Remus" feature to be produced by the Walt Disney Studios has resulted in the biggest controversy since the announcement several months ago which led to Metro-Goldwyn-Mayer's plans to produce "Uncle Tom's Cabin."



Bradshaw abandoning plans to produce "Uncle Tom's Cabin."

The full-length Disney feature, on the order of his "Fantasia," "Dumbo" and "Snow White and the Seven Dwarfs," will be an adaptation of Joel Chandler Harris's familiar Southern colored folk tales.

The "Uncle Remus" character, the typical type of white-haired buffoon of yesteryear, will be the central figure. The entire production will revolve around the tales he tells a little white boy, whom he takes on his knee and entertains with his fables about the coon, the bear, the fox, the wolf and the rabbit.

These animated figures will be angled as types, with colored voices being used for each. Nothing but dialect will be used throughout. The period to be depicted will be the early nineteenth century setting in the Old South.

Bradshaw Indignant

It was the latter features which led to Bradshaw's refusal to have anything to do with the production. Indignantly he showed this writer a copy of a portion of the script. It was full of the "dis hear and dat dere" type of dialogue. Bradshaw was being considered as the voice of the coon.

"I would consider myself a traitor to my race and profession as well as a person who insists that

the American 'white' person's conception of the colored American is correct if I were to accept this role," Bradshaw said.

According to studio spokesmen, already a number of colored actors have been contacted and signed up for voice parts. Among those considered for definite casting are Mantan Moreland, Monte Hawley, Ernest Whitman, Nicodemus, Jimmy Basquette, Johnny Lee and Tim Moore. Ben Carter is said to have refused to participate in the venture.

Negro Refuses Uncle Tom Role

CLEVELAND.—Tiny Bradshaw, Negro orchestra leader, refused to play the part of Coon in a proposed million-dollar Walt Disney comedy, Uncle Remus. This is news because, Bradshaw explained, the part was one that "would bring discredit to my race. I will accept no role that ridicules Negroes and presents such false pictures of my people," declared Bradshaw.

The script, full of "dis and dat," was almost unreadable, Bradshaw asserted, and the part was a typical Uncle Tom version.

The orchestra leader could certainly use the thousands of dollars which the part would bring, he continued, but "a role like that would set my people back hundreds of years."

Tiny Bradshaw, now a 200 pounder, got his start in Youngstown, Ohio years ago and is one of the few Negro orchestra leaders to own his band. Graduate of Wilberforce University where he got the name "Tiny" when he tipped the scales at 115, he was the drummer in the college band. 12-25-44

Bradshaw makes many of the arrangements for his band and finds these popular with the students on many campuses.

Bradshaw's Hollywood experience adds another chapter to the long bitter history of film interpretations of Negro men and women in America.

Publishers Protest

Walt Disney Film

LOS ANGELES, Calif., (AP)—A letter of protest has been sent to Walt Disney Studios, now casting a new feature comedy entitled "Adventures of Uncle Remus," by Leon H. Washington Jr., chairman of the National Negro Publishers motion picture committee. 9-9-44

The studio at present is recruiting a number of Negroes who have peculiar voices to fill the role of Uncle Remus, who is a typical ante-bellum, loud-mouthed clown. According to information, the casting office was jammed and packed with Negroes who were anxious to secure the Uncle Remus role, but as yet, no selection has been made, it is said.

Two Take Part

In SHAF Film

UNITED KINGDOM BASE—Two Negro soldiers, T/4 Paul S. Johnson, 34, 306 G street, N. W., Childress, Texas and Pvt. Henry C. Meadows, 28, 1834 Fitzwater street, Philadelphia, Pa., appeared in an Anglo-American film depicting the liberation of Europe here recently, being produced at one of the British film studios.

The soldiers played the parts of truck drivers. The film is under the supervision of SHAF Motion Picture Division and will be released in the near future to the general public. 11-25-44

Sgt. Johnson was employed

by Montgomery, Ward and Company, and is married to Mrs. Lola H. Johnson who lives at the G street address.

Scenarist. Urges Our Writers To Submit Scripts To Studios

HOLLYWOOD—Opining that the time was fast approaching when Hollywood and the movie-going public at large would generally accept Negro actresses and actors in serious and uplifting roles, Robert Riskin, famed RKO writer, voiced the suggestion to The Courier last week that capable Negro writers should submit screen scenarios to producers for use. He pointed to the cap-ber too," he added, "this is the

beginning of a new day in America. Hughes as prop of the fact that one regardless of race, color or craftmen who could best fashion such screen vehicles for studio production.

When questioned regarding the age-old bugaboo that scenarios written by Negroes to include important roles for race performers would not be accepted or saleable, Riskin averred that "any type product, no matter what it might be, would sell sooner or later if it has merit and is good." "Remem-

Wants Off-Color Words Deleted From Scripts

6-17-44

By HERMAN HILL

HOLLYWOOD — Direct written representations regarding the usage of terms objectionable to the Negro race in pictures have been made to each of the major studios in Hollywood by The Courier's Pacific Coast offices. The move followed the release of Warner Brothers' "Life of Mark Twain," in which the word "darky" was used several times in the telling of a joke by Frederick March, who enacted the role of Twain. Also, coming for scathing public criticism were the references made to "the old colored woman."

A conference followed with Warner's spokesman, at which time they denied any malice in the matter and they were not apprised of the fact that the word in question was objectionable. They further pointed out the Will Hays office had passed the film without censorship.

Seeking a basic clarification of policy from that body, a letter was dispatched to Joseph A. Breen, director, Production Code Administration, with offices here.

In reply, a copy of the list of "forbidden words," which the industry had agreed upon should not be used in motion pictures, were submitted. Some referred to sex items, race, both at home and abroad, and others, to nicknames and curse words. The word "darky" was not included. 6-17-44

Mr. Breen also stated in part in his letter: "May I say to you that the responsibility of the Production Code Administration, of which I am the director, rests entirely upon the provision which have been established by the industry, and which are set forth in the Production Code. For the most part, these concern themselves almost solely with questions of morals and morality.

"Such practices as those of using words which might be offensive to your group would not come within our responsibility. We would have no authority, for instance, to withhold our approval of a picture which did not violate the regulations set forth in the Production Code. 6-17-44

"If it is your thought that such things as the use of the word 'darky' in motion pictures, or the business of 'telling of the story of the 'old colored woman,' which you mention in your letter, are offensive, I think you should endeavor to bring that fact to the attention of the producers."

WHITE MAN'S VIEWS

Courier—Pittsburgh, Pa. 2-12-44

By TED LE BERTHON

NOT so long ago, in Los Angeles, I made a talk at a meeting held in connection with the nation-wide campaign of the Youth Council of the NAACP to foster more dignified roles for Negroes in motion pictures. This was a noble and fundamental cause that a fellow should feel happy about in writing of it for publication on Lincoln's birthday.

The fight to free slaves still goes on, only now the slaves are both white and colored and they're not called slaves.

Their overseers are little known bankers - industrialists, cartel entrepreneurs, monopoly financiers, stock market riggers, chain operators, and the "lily-white" prostitutes... of the male of the species... who serve these dimly glimpsed sleight-of-hand tycoons in legislatures, or as publishers of "kept" newspapers which are noways bellyaching about Rooseveltian restrictions of "the press" meaning, in their case, freedom to keep on serving Mammon.



Mr. Le Berthon

WALL STREET RESPONSIBLE 2-12-44

Another "kept woman" of Wall Street is the motion picture industry, and the reason Negroes have not been given more dignified roles is merely that, up to now, the great "patriotic" monopolists have not thought it would pay. After all, the average feature photoplay, today, represents an investment of \$100,000 to \$500,000 in production, to say nothing of distribution and exploitation costs.

To realize a sure profit on such a huge investment, movies have long been made—with very few exceptions—to please the greatest number of people and displease the fewest. Therefore, a movie dare not offend the prejudices of any section of the nation, including the South. A huge investment cannot be jeopardized, and that is why the movies have been—for the most part—so meaningless. "Controversial issues" have been ruled out, especially religious, economic and racial issues. They have been regarded as "dynamite."

THE occasional religious picture has been thrown as a sop to church people who had started murmuring discomfitingly about obscenities, materialistic values, etc.

Thus, it is "safe." It does not say what Christ would say today about economic and racial issues. For that would indeed be "dynamite." The safest formula for picture making is "boy meets girl."

A man from Mars visiting the United States would never know from most movies that any churches existed or that anyone solved any problem by turning to God.

The movies always have distorted American life, as all lousy art obscures reality. The great conflicts of capital and labor have never

Hollywood Is Unrealistic
In Restricting Negroes To
Jim Crow Type Film Roles

They Cut a Film Rug

Afro American—Baltimore, Md. 10-7-44



Hollywood (NPB)—Harold Nicholas leans on a strut as he goes through a bit of rug cutting for scenes in the current Columbia studio film production, "Carolina Blues." His partner with added sex appeal is that clever comedienne, Marie Bryant. The film is a Kay Kyser musical specialty. Also, in it are Anise Boyer, the Four Step Brothers and buxom June Richmond.

been filmed—despite their impact on complete social equality, and on everybody's life—because the when that would mean raising the producers' bank underwriters are wage levels of all Negro workers to those of whites?

COULD they dare have "compassion on the multitude," as Christ had, and show the rights of human beings of all colors made in God's image and likeness to a fair share in the profits of their toil, so all God's children could be accorded the dignity of immortal souls? Or are these same banker underwriters interested in the cheapest possible labor? And finally, wouldn't any movie asking greater dignity for Negroes be impossible, the way the industry is financially organized and entrenched, when such dignity could not be achieved with-

have buying power today as war workers. They can affect the box office.

So now is the strategic time for the Negroes to demand—and get—a screen play of Negro life that has dignity and significance. Without any charge to Hollywood's producers, I suggest that production start RIGHT NOW on a "safe" story something like this:

THE central character to be the leader—in the story—of a big Negro name band. You see his rise from obscurity. There is a love story. There is a girl and a rival. There will be night club and dance hall scenes—a necessary compromise in this virgin production. But much action will fade into the home lives of Negroes. Fathers, mothers, big brothers and little sisters, grandparents, neighbors, the supper hour, birth, marriage, death, sorrow, sacrifice, joy, temptations, hopes, dreams and all the foolish, touching tenderness, hard doubts, and painful struggles common to all humankind.

And somehow, dear Hollywood producers, their lives will seem just the same as the lives of those of help. us with paler skins, and we will say "They are just the same as us." And that will achieve unity, that—aided by something else you can show.

The famous band leader—you could call him Louis Basington, and there'll be no charge either for the name—will be seen fraternizing casually with white men and women of the world of the arts, with composers, musicians, painters, literary artists. This will be an honest depiction of things as they are. For in the arts, dear Hollywood producers, as in true religion, there is no color line. Beauty, like goodness, and truth makes all men one.

FOR your information, dear Hollywood producers, the white name bands are composed largely of white Southerners, virtually all of whom have completely emancipated themselves from race bias, and who would punch anyone in the nose who questioned their right—or their sister's—to appear in public with a Negro friend. And next in number in such bands are fellows with Italian and Jewish names, music loving guys who also stay close to Negro musicians "to get the soul of jazz," and to become genuine friends.

I'm offering you, dear Hollywood producers, free of charge, a "safe" formula. There'd be no argument

it for integration as against segregation. Nothing "controversial." You'd show everything casually—and not to prove something. I'll even get you white Southern jazz musicians who have belonged to racially mixed bands, and who casually "jam" together with colored friends right along, so you can show such typical scenes, to casually show that decent brotherhood often comes out of Dixie. Boys, this is "box office." Even Dixie will love it.

And it's either do something like this, boys, or invite more and more clamor for a breaking up of your monopoly of sound patents, distribution, and theatre chains. Think it over, boys. It's this—or the anti-trust laws!

Congress Won't Aid in Plea for 'Negro Marches On' Picture

WASHINGTON (ANP) —

Elder Solomon Lightfoot Mischeaux, evangelist of assorted enterprises, can expect little or no help from the house military affairs committee in the attempt of Negro Marches On, Inc., to compel the War Department to withdraw from public showing the "Negro Soldier", a documentary film of the Negro's contribution in the army.

This development was revealed by Andrew May (D) of Kentucky chairman of the house group, when he was questioned regarding efforts which Elder Mischeaux has made to secure his

Jack Goldberg, president of the corporation in which Mischeaux is reported to have large financial holdings, two weeks ago sought in New York to enjoin the showing of the heralded film which was two years in the making, charging that it would damage his company which has produced another picture, allegedly along the same theme, and called "We've Come a Long, Long Way."

Goldberg charged "unfair competition by the government with private enterprise," and alleged that through cooperation he had asked of the government in the making of his own film, the war department had actually taken over his idea.

The "Negro Soldier" had an auspicious opening in Los Angeles two weeks ago, and only last week four first-run Broadway theaters displayed it on their screens.

Asked about the appeal Elder Mischeaux had made to his committee, Chairman May said "there is nothing we can do about it." He said that the war department "should not compete with private industry" but "apparently they (the department) feel they are demonstrating to the country the fact that the colored soldier is making a contribution just as the white man, and that it is good for morale. I agree with that."

The office of Will Hays, national film czar, is also understood to have received an appeal to stop the showing of the government film, but the request was brushed aside.

It is learned from good sources who poned until Tuesday of this week. It is learned from good sources that Goldberg has threatened to bring suit against Truman Gibson, Jr., civilian aide to the Secretary of War, as an alternative to suing the department it- self, a move which would first require an act of Congress. Mischeaux has sought continu-

Story Behind "Soldier" Yet to Be Told: Says Johnson
By ERNEST E. JOHNSON
WASHINGTON (ANP) — When onto the screens of the nation's gro Soldier," War Department of the task will only then become

Rep. Andrew J. May (D) of Kentucky, chairman of the house military affairs committee, confirmed the report that Michaux had sought the aid of his committee to restrain the distribution of the film, all to no avail.

Ex-Philly Dancer Gets Film Role

The soldiers played the parts of truck drivers. The film will be released in the near future to the general public. 11-28-44

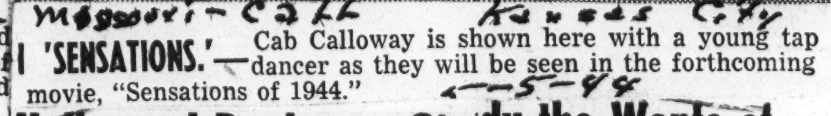
Private Meadows is a dancer in a special traveling show named "Jive's a-Poppin'." He formerly was a member of the Hank and Tony dance duo, widely known in Philadelphia night spots.

Sam McDaniel, stage, radio and screen celebrity is the brother of Hattie McDaniel, famous award winner.

Fred Spencer, 12
in **Twain Film**

Frederick Spencer, a 12-year-old youth, is portrayed in the role of Jim, during Samuel Clemens' boyhood days on the Mississippi River, sharing the imaginary dreams of the author.

100



Hollywood Producers Study the Wants of Negro Theatergoers in Making Pictures

HOLLYWOOD.—Scientific study of the film appetite among Negro theater patrons is of very deep concern among Hollywood motion picture producers these days. Other than the fact that serious movie

addicts contribute roughly ten percent to the total box-office re-

Breaking away from the line of thought which usually consumes discussions of the Negro and Hollywood, that is: whether or not they-like "Cabin in the Sky" or "The Birth of a Nation." They are "In This Our Life," which starred Bette Davis and presented Ernest Anderson in the role of Parry Clay, the young Negro law student; and "Casa-

It has long been an axiom in film circles that it takes but one good picture to skyrocket an actor to the highest rung of public approval. It is frequently pointed out that Clark Gable was "made" after audiences had seen "It Happened One Night," that George Raft parlayed his supporting role to Paul Muni in "Scarface" into a million-dollar career, and that Paul Henreid caught the American public square between the eyes with his role opposite Bette Davis in Warner Bros.' "Now Voyager."

10-13-
Organized Canteen

However, to the credit of these stars it might be mentioned that in the case of both Miss Davis and Mr. Bogant, their Negro acclamation has in no way been harmed by their attitudes in respect to matters affecting the race.

Rex Ingram is the one who can tell you just what Humphrey Bogart is like. Not that anything he would say would be surprising because Dooley Wilson had already chewed everybody's ear-off around Hollywood about "Boggey's" man-to-man, straight-from-the-shoulder personality, of which he became convinced during the shooting of "Casablanca." Rex, though, had the advantage of being on location with Humphrey for several weeks out on the desert when they were filming "Sahara."

Demonstrating Equality

As you will remember, the story was that of a band of American soldiers defending a water hole against the Germans on the torrid sands of Africa's wasteland. In playing the part of the Senegalese soldier, Rex had many scenes, "with Bogart. There were also those with other of the international brigade including those with the captured German flight captain.

In delving deeper that that which meets the eye on the screen, to be truly analytical, one should seek the source of inspiration which stands behind such stars as Bette Davis and Humphrey Bogart. In studying the matter, one must be aware that for all their acting brilliance, the quality of their performance which has struck such a responsive chord, not only among Negroes but all theatergoers, must be backed by a pretty high standard in the writing and production staffs of their studios.

Comment by Newspaper

If this is an accurate analysis, and the foregoing list of pictures seems to bear it out, it is a most significant situation as far as the Negro is concerned. In future screen portrayals and policies, it will be the Hollywood studios who are concerned of their standards of good citizenship which will show the way in establishing the industry as a potent power in world unity and brotherhood.

At any rate it is safe to recom-
mend that in sizing up the over-
all Hollywood scene from either
a Negro or strict lay point of
view whose interest is only in
having available films which con-
sistently maintain an above aver-
age entertainment standard, to-
gether with a willingness to ac-
cept the high civic responsibility
incumbent upon anyone whose
product affect as many million
as does the films, it is wise to
keep one's eyes peeled on the
Warner Bros. label. 10-13-40

Contact cannot be gained with the masses overnight. Warner seems to have been at it a long time.

Armstrong, Moreland
Featuring In Movies

YWOOD. — "Atlant

"Musical extravaganza" Screenplay by Frank Gill, Jr., starring **5-5-14** Grace Moore, George Carleton Brown and Doris with Jerry Colonna, Paul White-Gilbert. Directed by Ray McCar-

man and his orchestra, Sophie
Armstrong and his band, Sophie
Tucker, Gallagher and Sheen,
Van and Slienck, Belle Baker,
Joe Frisco, Robert Castaine,
Charles Grapevin, many others
to be announced. Based on ori-
ginal story by Arthur Caesar.

Tiny Bradshaw Turns Down Role In Uncle Remus Film

World — Memphis, Tenn.

Jumping Redhead Finds Dialect

In Disney Cartoon Disgusting

By LEON HARDWICK

HOLLYWOOD—(A N P)—The refusal this week of Tiny Bradshaw, well known orchestra leader to take part in the contemplated "Uncle Remus" feature to be produced by the Walt Disney studios has resulted in the biggest controversy since the announcement several months ago which led to Metro-Goldwyn-Mayer's abandonment plans to produce "Uncle Tom's Cabin."

The fulllength Disney feature, on the order of his "Fantasia," "Dumbo" and "Snow White and the Seven Dwarfs," will be an adaptation of Joel Chandler Harris's familiar southern Negro folk tales.

SIGN COMEDIANS

The "Uncle Remus" character, the typical old "darker" type of white haired Negro of yesteryear, will be the central figure and the entire production will revolve around the tales he tells a little white boy whom he takes on his knee and entertains with his fables about the coon, the bear, the fox, and the wolf and the rabbit.

These animated figures will be angled as types, with "typical" Negro voices being used for each. Already Negro comedians are being signed up for these voice parts. Nothing but dialect will be used throughout. The period to be depicted will be the early 19 century, setting in the old south.

It was the latter features which led to Tiny Bradshaw's vehement refusal to have anything to do with the production. Indignantly he showed this writer a copy of a portion of the script. It was full of the "dis hear and dat dere" type of dialogue. Bradshaw was being considered as the voice of the coon.

SOME TAKE ROLES

According to studio spokesmen, already a number of Negro actors have been contacted and signed up. Among those being considered for definite casting are Mantan Moreland, Monte Dawley, Ernest White-man, Nicodemus, Jimmy Basquette, Johnny Lee and Tim Moore.

Ben Carter is said to have refused to participate in the venture.

Hollywood's Baby Actress

Takes A-La Shirley Temple

By LAWRENCE F. LAMAR

HOLLYWOOD. — Six-year-old Gloria Jeter was just another blossom from Lauretta Butler's large garden of talent, when she arrived at Columbia studio as part of the juvenile singing ensemble of Ben Carter's Junior choral group currently before the cameras in that studio's production, "Calling All Stars." But that situation was soon

Occupying a back row in the seated choral group during the shooting of a scene, Director Lew Landers always on the lookout for exceptional talent among the extra groups Gloria was spotted singing and gestulating with an all-out "give" of rhythm. Her style proved a standout. Landers quickly had Gloria's position changed to a front row chair.

Still "giving" with an infectious smile, Director Landers had the whole number restaged with little Gloria starring the scene. There are more than a dozen talented youngsters in the Columbia musical "Calling All Stars." Lynn Merrick and Larry Parks are featured in the production. Clarence Muse, noted Sepia actor has a prominent role, the King Cole Trio of Sepia musical wizards also occupy a neat corner in the production which features a pair of their own numbers.

South Spoils Film By Deleting Race Scenes

The sad state of the South afraid to face reality was revealed in a Variety report last week. Scenes showing Negro performers are being deleted from the enlightened screens of Memphis and Atlanta. The Cab Calloway scenes were cut from "Sensations of 1943" and Lena Horne from "Broadway Rhythm" before those pictures were shown. Movie exhibitors complain that

Lena Swarmed in Forced Landing at Jackson, Miss.

JACKSON, Miss. (ANP)—Lena Horne, MGM screen star, captivated a racially mixed crowd of servicemen and civilians during a two-and-one-half-hour stopover here Thursday night.

Miss Horne and her accompanist, Horace Henderson, were forced to stop over when the plane on which they were passengers was grounded on account of bad flying weather.

The actress explained that she was working on a new picture, "Ziegfeld Follies," and had taken time out to make a series of personal appearances in veterans' hospitals throughout the South and Southeast.

News that the glamorous star was at the USO lounge at the Illinois Central depot, quickly spread throughout the city. She was soon besieged by a large throng of servicemen and civilians for autographs.

She left via the Illinois Central for an appearance at the veterans' hospital at Tuskegee. Her present tour will take her to hospitals in the Carolinas, Tennessee and Arkansas before returning to California.

Lena loses Hubby, One Child



MISS LENA HORNE, screen star, whose husband, Louis J. Jones of Columbus, Ohio, was granted a divorce on Thursday and received custody of one of their children, a daughter, Gale. He charged willful absence. She did not contest the action.

Etta Moten, Horne
Journal + Guide - Norfolk

In Hollywood

9-16-44

By HARRY LEVETTE

HOLLYWOOD, Calif.—(ANP)—With Etta Moten and Lena Horne both returning to Hollywood, the public gets a double treat and example of what we have in glamour, beauty, personality, and vocal talent. For Lena, loaded with additional honors won during several weeks appearance in Chicago, checks in at her home lot at MGM for the 1944-45 season; Etta, eagerly awaited for her wonderful interpretation of "Bess" in "Porgy and Bess," arouses historical memories that she was the first girl of the race recognized on the screen for her charm, acting ability and attractiveness.

She paved the way for all the Lena Hornes that will follow as Hollywood begins more and more to realize that sepia beauty and grace can be box-office.

HOLLYWOOD RECOGNITION

The public, both white and colored, literally forced Hollywood to give Etta Moten recognition and screen credit. After doubling her rich melodious voice for those of several white stars who could not sing, she was cast to sit in a window and sing, "My Forgotten Man," as the traffic bonus march paraded down the street, enroute to the White House.

That was in 1933, the picture, "Gold Diggers of 1933." She was unnamed in the script, uncredited in the cast, but many letters poured into the studio the customary inquiry being, "Who was that pretty colored girl who sang, 'My Forgotten Man' in the picture?" Such interest could not be ignored, so shortly afterwards, she was given a real featured role in "Flying Down to Rio."

"CARIOCA GIRL"

Dressed in colorful South American costume, a string of huge beads encircling her neck, a basket of fruit poised on her head, she warbled the tune "Carioca." The song swept the nation, set the fashion for the Latin-American songs and dances, still growing in popularity, and she became known as the "Carioca Girl."

During a long tour of South America a few years ago she was treated with queenly honors everywhere she appeared. She was signed for three weeks at the Philharmonic this year her longest engagement there since being drafted from the

Her performance was superb; script writers, her singing and acting left nothing to be asked for. The material that was given her was excellent. I hope that other commercial programs will follow through, as Miss Horne has proved that colored can do dramatic parts if given a chance. We congratulate Miss Horne and the Metro-Goldwyn-Mayer

Lena Was Great in First Dramatic Role—Edwards

Dear AFRO-Ameri- can, I think it was a great act of democracy, starting down discrimination in that half program, "Suspense," Thursday evening, that I think it was a lot of our organiza- tion from Hollywood, I think it was done for years.

"Cover Girl" of the Month



Lena Horne, MGM star and America's No. 1 glamour girl, whose beauty and talent have the nation staggering, and whose exotic loveliness entrances most men at the first glance, and fascinates women, is featured this month as "Cover Girl" of Motion Picture Magazine.

Lena Horne "Cover Girl" for Film Mag

NEW YORK — Beauteous Lena Horne, recognized for her achievements in the motion picture world, this month drew the featured spot, that of "Cover Girl" of Motion Picture Magazine, a publication that places ability above race, creed or color.

Also included is an intimate close-up that trails her career from that of an obscure chorus girl in an old Cotton Club show down to her new MGM picture, "Ziegfeld Polliess," now in production.

Sidney Skolsky, movie reporter, in selecting Miss Horne as the first subject in his initial series of close-ups of motion picture stars, describes her as a "unique person."

No Belittling Roles

AFRO-American
Baltimore, Md.
10-7-44

colored attraction to play the house.

May Play Jo Baker
Tommy Dorsey formerly held the record draw of \$47,400. The figure set by Miss Horne amazed even the management.

While other picture assignments await Miss Horne's return to the film capital, she is also being considered for the leading role in a proposed film story of the life of Josephine Baker.

Lena Horne Burning Over Studio Pact; Farmed Out for \$7,000, Paid Only \$450

CHICAGO — The report that Lena Horne is set to open at the Chez Paree June 29 has set off a series of speculations, according to Billboard, national entertainment weekly.

"For it is known that the canary, who signed a seven-year paper with Metro-Goldwyn-Mayer, feels that she has been sold down the river," says Billboard.

According to the stock contract Miss Horne signed, the story says, she got \$350 a week for the first year and \$450 the second year. In case she worked in theatres off on her appearance. However, while under contract to the studio, she was to receive twice her film salary.

Loaned for \$7,000 Weekly

Last fall she worked in a Broadway theatre, five shows a day, getting \$900, or twice the \$450 her second-year studio paper called for.

Recently Metro-Goldwyn-Mayer lent Miss Horne to Twentieth Century-Fox to make a number of films, including "Stormy Weather," for \$7,000 a week, while the singer received only her usual \$450.

Now that Miss Horne has been sold to the Chez Paree, it is said, with the "permission of Louis B. Mayer," at a figure said to be close to \$3,000, the question of money again comes up. How much of the weekly take goes to the studio? How much to Miss Horne?

Burns over Salary Disparage
Last winter Hazel Scott, pianist, made two pictures for MGM with Miss Horne, but Miss Horne got only her \$450, while Miss Scott was sold for \$4,000, the magazine said.

Along this line, Mr. Skolsky points out that when Miss Horne was signed to a seven-year contract by Metro-Goldwyn-Mayer, it was with the understanding that "she would sing in pictures or play legitimate roles and not have to do 'illiterate comedy' or portray a cook, roles customarily assigned to colored performers."

At present Miss Horne is on an in-person tour of theatres. On her first engagement at Detroit, she broke the house record at the Hughes Downtown Theatre by \$7,000 to set a new high of \$54,000 for the week. And is the first

Radio Screen Test Thrills Muriel Rahn, Talented Star

By GRANT O'NEAL
NEW YORK — Muriel Rahn, sensational soprano star of "Car-

men Jones," scored an impressive triumph to the Mutual Network audience Monday night on the special

Metro-Goldwyn-Mayer radio "Screen Test" program.

Bill Johnson, emcee of the program, gave Miss Rahn a nice send-off on her appearance. However, in the brief interview, she admitted being a bit nervous.

Following the program, the talented star said: "I was simply thrilled beyond expectations over the opportunity offered me and other artists, by Metro-Goldwyn-Mayer studios which are leading the way in casting colored players in such commendable roles."

Serves as Incentive

"Such consideration makes one really want to do a real job in whatever he or she is doing. This step, on such a nation-wide scale, deserves the praise of listeners the world over, and I truly hope that the programs reach the boys overseas."

The concert, stage and radio artist made her supreme bid for screen fame by beautifully singing "I'll Be Seeing You," "Homing," and "There's Going to Be a Great Day."

She presented as her speaking test a short dramatic sketch entitled "The Lord's on Our Doorstep."

Urges Listeners to Write

Mr. Johnson mentioned the fact that the radio audiences will be the judge of the success of the stars tested each week, urging everyone to write a letter or postcard to MGM Studios, Culver City, Calif., telling them how much they liked the program and contestants.

Other colored stars will be tested as the program progresses.

Miss Rahn only recently completed a record-breaking run in the Bizet opera now playing Broadway, and is regarded as one of the most promising concert art-

ists of the day as well as being distinguished because of her acting ability.

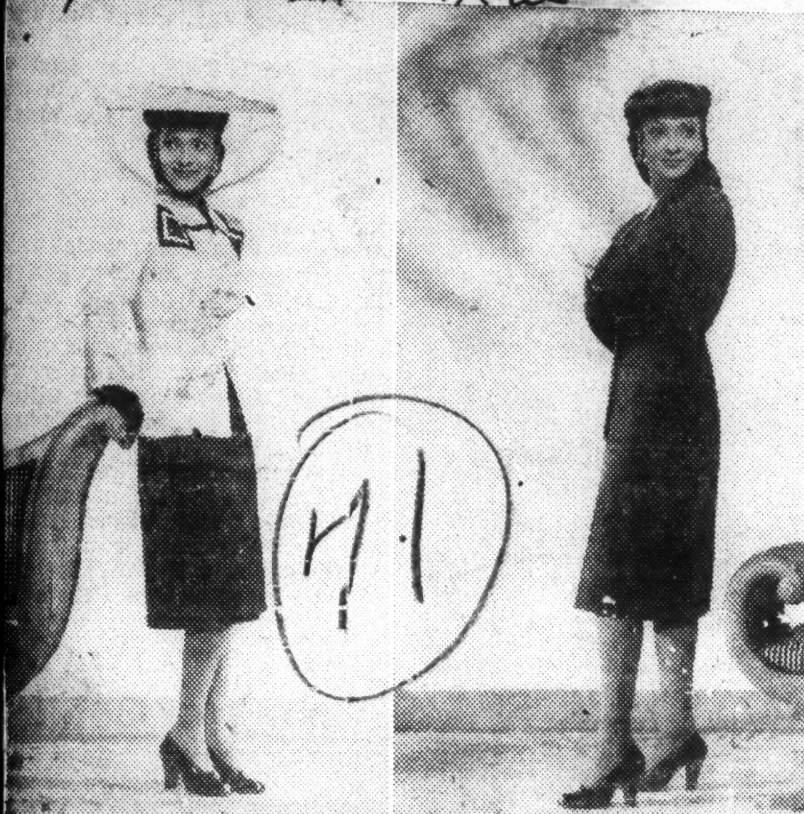
Cinema Actress Nina Mae McKinney Models Latest Filmland Styles

N.Y. Amsterdam

News

N.Y.

11-18-44



HOLLYWOOD, (NPB)—Charming Miss Nina Mae McKinney, evokes every ounce of her glamour to match the preview fashion apparel she models on these pages. The clever brownskin bundle of cinematic loveliness, was caught in the above poses during her appearance in the film production "Together Again", co-starring Irene Dunne and Charles Boyer, on the Columbia Studio lots. The picture will soon be ready for release. Since her return to Hollywood and the films, Miss McKinney has made one other picture. Both Warner Bros., First National and Universal studios have picture roles awaiting her. Miss McKinney is recognized as the greatest dramatic actress of her race since the late Evelyn Preer. Left to right, the former star of the All-Sepia east film "Hallelujah", models: (1) A not too radical interpretation of "modernism" in a wool suit of black and high shade of green. A monstrous rounded button-beret in velvet gives the new "heavy" hat effect. (2) For outdoors—Miss McKinney chooses a cardigan suit of blue men's wear wool made in California by Rosenbloom. (3) Another interpretation of the "mode n" chosen by Miss McKinney, is a dressmaker suit of blue and citrus in sheer wool. A glitter-sewn flower on blue grosgrain banding forms a half-hat to match a grosgrain bag with hand crocheted covering. (4) With the changing mood of the decor of evening fashions to elegance and flowing lines, Nina Mae McKinney chooses a decollete bouffant gown of black crepe and marquisette with sequin dasted top. Charles Vidor directed "Together Again" which will be released by Columbia studio soon.

Lena Shatters Precedent

Script Writers Show Tolerance in "Suspense"
NEW YORK. (CNS) — It took long-legged, ambitious Lena Horne, a Brooklyn girl, to crash the film world as a glamorous singer and it took that same golden-hued contralto to pave the way in radio. Her performance as Lorna Dean in CBS's "You Were Wonderful," last Thursday evening, proved that there isn't but one Lena Horne. When we heard that Roma

can setting.

At any rate, we surely felt the color question would be attacked and would go suffering, though we knew Miss Horne would never consent to play anything that insulted her people. To our surprise, "Suspense" script writers neither evaded the race problem, toned it down nor blew it up. And Lena wasn't just sketched in, she was THE star!

As Lorna, the beautiful American colored singer in a Buenos Aires waterfront tavern, she had international fame behind her. ood, tegggs

Stepping into the shoes of Jackie, the white singer who the Germans had killed, Lena is hired by Nazi agents to sing "One Dozen Roses" at a certain time on a certain night.

11-25-44
Couldn't Be "Roped in"

They try to "rope her in" by reminding her how badly her people are treated in the States. Johnny, a white friend, warns her not to sing it but Lena meanwhile does some detective work of her own (she informs U.S. authorities).

At the appointed time, instead of obeying the Nazi order which would've sent American naval boys to their deaths in the far-away ocean, Lena sings "a favorite back home"—"My Country 'Tis of Thee, Sweet Land of Liberty of Thee I Sing."

In that one half-hour, Lena Horne did more for colored people in the theatre than other stars

have done in twenty years. She showed white and black alike that jim crow is losing his feathers and surely, tolerance is taking

Jesse Brooks, Noted Movie Actor, Dies of Heart Attack

By LEON H. HARDWICK
LOS ANGELES. (ANP) — Portly Jesse Brooks, one of the finest troupers and best beloved figures in theatrical circles, died of a heart attack early Tuesday morning while on his way to the Paramount studios.

Detectives from Hollywood Police station found Brooks slumped over the steering wheel of his car by the curb with the ignition switch turned off.

He had started shooting the day before on "Lost Week-End," starring Ray Milland. In the film, Brooks was to play the role of one of the patients in a hospital ward. He had complained Monday to several of his co-workers on the lot about feeling ill.

Brooks recently finished a role in "Wilson," his last picture. His career is studded with a theatrical flavor ever since he left his home in Jefferson, Texas. At the University of Kansas, he majored in dramatics, later moving to Seattle. Earlier he had acted on the Orpheum circuit, travelling all over the country.

Brooks has been seen in countless films, including "Maryland." His biggest role was in "Sulli-

van's Travels," in which he played the part of a minister. In fact, Jesse Brooks gained most of his recognition playing preachers in pictures and on the stage. He appeared in the stage play, "Run Little Chillun," which ran a year at the Mayan here. He also appeared in "The Swing Mikadoo" at El Capitan theater. His best role was an Henri Christophe in "The Black Emperor" at the Mayan several years ago. Surviving are his widow, Ves- Lee Brooks; aunt, Carrie Johnson of Helena, Mont.; sister, Jean Armstrong, and father, Calvin Armstrong.

The last whirr of the cameras, and the last hum of the sound-recording machines wrote fits to several big new features last week in which colored feature and atmosphere players have been busy for the past several weeks. At present there is the usual temporary slump in the number of new stories and nearly all set departments, so will soon be ready to start casting. Among those new in the cutting

GOSSIP OF THE MOVIE LOTS

By HARRY LEVETTE
HOLLYWOOD. — Essie Mae Scabron, wants to tell you about the wonderful premiere of Selznick's "Since You Went Away," featuring Hattie McDaniel which we covered at Carthay Circle theatre last Tuesday night. (Oh, by the way, "Girl Friday" means faithful companion. Remember Robinson Crusoe's "Marl Friday?"). But regardless of the fact that the affair on aristocratic Beverly boulevard was the most

elaborate in many years and we that follow a cinema boom, but a number of new stories are nearly through the blueprint and miniature stage, the story will have to wait until she, Florence Cadrez, and I give you the dotdash inside low-down about the studios.

A STAR AND A STARLET HIT THE NEWS IN PICTURES

Chicago Defender 5-13-44



Above Miss Lena Horne is shown chirping ist. T-Bone Walker, guitarist in this scene with "Trembling Leaf" in Metro-Goldwyn Mayer's Miss Horne, is not shown in the photo. Below is gay musical comedy, "Two Girls and a Sailor" which also features Harry James and Xavier Cugat and Jimmie Durante, comic. In the above scene are Ollivette Miller, daughter of Shuffle appear in another MGM flicker with Miss Horne. Along Miller, as harpist, and Phil Moore, pianist. —Calvin photo.

Bradshaw Won't Speak 'Coon' Language in Disney's Smear

By LEON HARDWICK

HOLLYWOOD—The refusal last week of Tiny Bradshaw, well-known orchestra leader, to take part in the contemplated "Uncle Remus" feature to be produced by the Walt Disney Studios has resulted in the biggest controversy since the announcement several months ago which led to Metro-Goldwyn-Mayer's plans to produce "Uncle Tom's Cabin."



Bradshaw

abandoning "Uncle Tom's

The full-length Disney feature on the order of his "Fantasia," "Dumbo" and "Snow White and the Seven Dwarfs," will be an adaptation of Joel Chandler Harris's familiar Southern colored folk tales. The "Uncle Remus" character, the typical type of white-haired buffoon of yesteryear, will be the central figure. The entire production will revolve around the tales he tells a little white boy, whom he takes on his knee and entertains with his fables about the coon, the bear, the fox, the wolf and the rabbit. These animated figures will be angled as types, with colored voices

being used for each. Nothing but dialect will be used throughout. The period to be depicted will be the early nineteenth century setting in the Old South.

Bradshaw Indignant

It was the latter features which led to Bradshaw's refusal to have anything to do with the production. Indignantly he showed this writer a copy of a portion of the script. According to studio spokesmen, already a number of colored actors have been contacted and signed up for voice parts. Among those considered for definite casting are Mantan Moreland, Monte Hawley, Ernest Whitman, Nicodemus, Jimmy Basquette, Johnny Lee and Tim Moore. Ben Carter is said to

have refused to participate in the venture.

It was full of the "dis hear and dat dere" type of dialogue. Bradshaw was being considered as the voice of the coon.

"I would consider myself a traitor to my race and profession as well as a person who insists that the American white person's conception of the colored American is correct if I were to accept this role," Bradshaw said.

Warner Bros. Is Filming Education for Democracy

By MILDRED FLEMING

HOLLYWOOD, Cal.—I visited Warner Bros. studio at Burbank recently where Crane Wilbur is directing It Happened in Springfield, a motion picture dramatization of the Springfield Plan for democratic education in America.

In the scene that was being shot was a blackboard containing a map of the world. Twelve or fifteen threads ran from the different countries on the map to an equal number of foreign-sounding names written on the blackboard. A roomful of sixth-grade boys and girls sat listening to the teacher as she told two visiting soldiers:

"Each of those threads joins a child's name to a spot on the map of the old world from which that child's ancestors came."

Emphasis on the brotherhood of man irrespective of race, color or creed is the foundation of the Springfield school system with respect to both teachers and pupils. Teachers are chosen on the basis of ability and both children and parents have come to accept Negro instructors as part of this pattern of democracy. Negro children are accepted and given positions of leadership in the 39 schools of Springfield on the same basis as groups of Irish, French, Canadian, Italian, Polish, Greeks Armenian or those of Protestant, Catholic and Jewish faiths.

FINE IDEA

To bring this program of education for democracy to the screen is a splendid idea. Only in this way can it receive the widespread notice it should have. Moreover, the subject is timely and provocative. Educators from all over the country are going to Springfield to learn about their program for teaching democracy. Wherever people gather today, they talk about democracy—the elections, the war, the peace. Everything hinges, it seems, on one's

Crane Wilbur is very enthusiastic about the Springfield film.

"The picture is to be part fiction, part documentary," he said. "Much of it was shot in Springfield—actual incidents that have occurred there during the history of this experiment. The whole town turned out to help us. Twenty cops acted as assistant directors—2000 school children acted in the scenes. . . . It is just the 'love thy neighbor' idea put into practice. It doesn't preach against intolerance but just shows how people of different races, creeds and nationalities can get along together. The soldiers in the scene that we have just shot, are watching democracy in action—seeing what they fought for put into practice in America. One of them has a father that was a victim of anti-foreign prejudice in his home town—that incident is the beginning of the picture."

But something was missing. That schoolroom set didn't look like America, and certainly not like Springfield. There was not a Negro child among them. Though different age groups of children to be used in other scenes were waiting on another part of the sound-stage, there was not a Negro child to be found there.

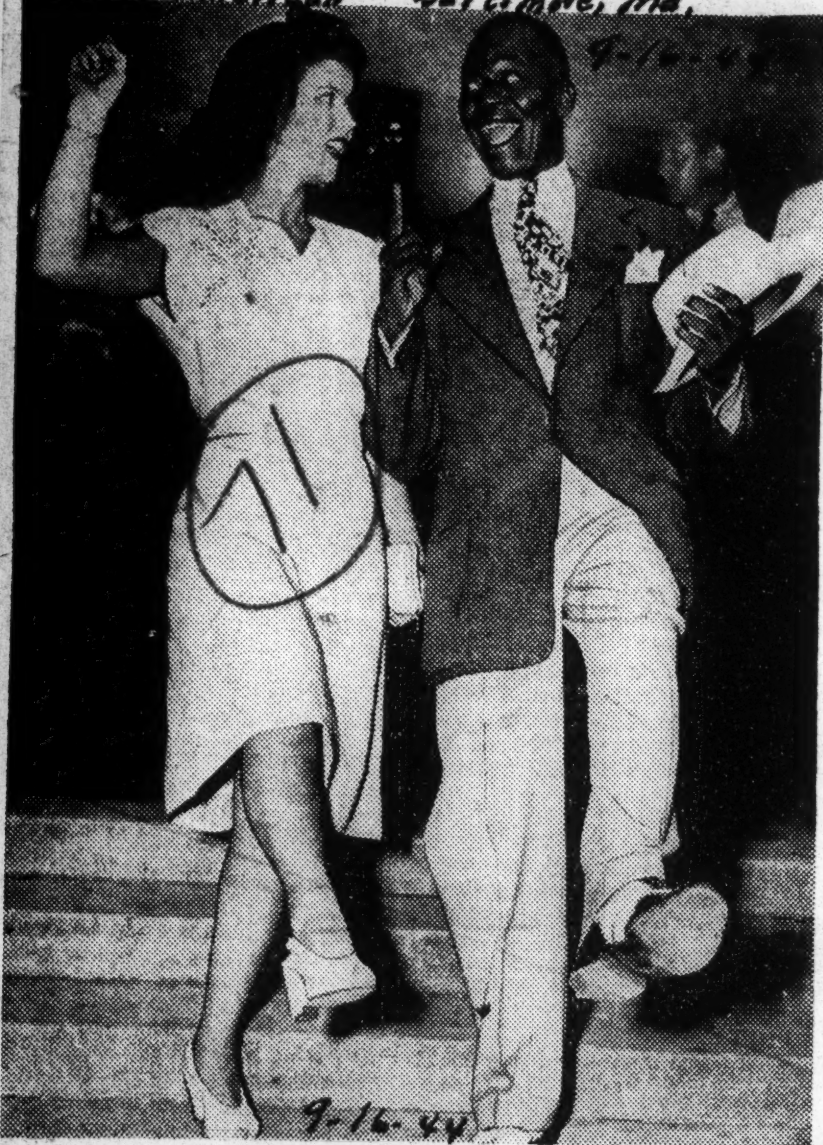
Wilbur's explanation was that the locale of the picture is not Springfield but an anonymous town and the emphasis is on the folly of "anti-foreign" prejudice so that the picture can be shown and will be applicable to any community, that otherwise it would not be shown south of the Mason-Dixon line.

But Negroes are the victims of as much or more prejudice than

the motion picture industry has distorted their "community's total war against prejudice." The Negro problem and its solution is one of the most important and widely discussed features of the Springfield plan. Can you make a picture about the ocean and leave out the ocean for fear someone might get seasick? It is to be hoped that the Warner brothers in line with their courageous attitude toward the making of a tragedy, and

They're Stepping Together Again

Also American — Baltimore, Md.



Bill (Bojangles) Robinson, who taught Shirley Temple (left), most of his steps when they co-starred in an early movie, pair off again to add with the feet to the fun at a recent sports festival in the Mall at Central Park. Bojangles and Shirley also were guests at the finals of the Harvest Moon Ball held at Madison Square Garden.

An Unfortunate And Ill-Advised Action

WE REGARD as extremely unfortunate and ill advised the attempt of a rival motion picture concern to prevent exhibition of "The Negro Soldier" film. The efforts to halt its general showing will not be kindly regarded by interested Americans. Interference with distribution of the film will be a blow to the morale of soldiers and civilians and a distinct disservice to agencies seeking improvement in race relations.

This rival concern, calling itself The Negro Marches On, Inc., is headed by one Jack Goldberg, a freelance producer of subjects in the past confined to exhibition in

General

Negro houses. Its competitive product is entitled "We've Come a Long, Long Way" and in some way has affiliated with it the widely known radio minister, Elder Solomon Lightfoot Michaux.

Goldberg in his complaint, filed in Federal Court in New York on Friday, claims that "The Negro Soldier" plagiarizes from his opus.

In reply to this War Department spokesmen assert that the script of their film was written two years ago and that the writer of it has never seen the Goldberg script.

Goldberg further claims that he lent to the War Department certain film for inclusion in its production.

In reply to this claim the War Department spokesmen point out that the film in question is government film which was merely returned to the War Department.

Goldberg says his efforts will suffer damages amounting to \$20,000 if the War Department film is exhibited to the public. The War Department's answer is that original plans did call for exhibition of "The Negro Soldier" primarily to service personnel—but that agencies interested in advancing harmonious racial relations and in maintaining both civilian and military morale urged its general release.

In these days of heightened tension every effort should be made to give currently to informative and inspirational material. That "The Negro Soldier" is such material is warmly vouched for by competent critics who have seen it.

Liberty Magazine in its April 1 issue declares: "... You'll see things that you probably never knew before. It is a superb story told in a simple, honest manner. Here is a story that needed urgently to be told. It's a remarkably successful attempt to promote greater racial unity in the United States."

Time Magazine in its March 27 issue goes even further: "In 46 minutes there has taken place on the screen (despite the bitter facts left out), a brave, important, and hopeful event in the history of U. S. race relations."

The Negro does march on, and he has come a long, long way—but his onward progress over a difficult road has ever been impeded by obstructive efforts. Mr. Goldberg and Elder Michaux should be aware of

this. An aroused public opinion will remind them, should they have forgotten, as it seems they have.

Film Proves Negroes Are FFI Members

WASHINGTON — (ANP) — When one of the local Negro patronized theaters showed the film "Liberation of Paris" credited with being an actual photographing of the action leading to Paris' freedom, audiences cheered wildly when flashed on the screen a black wounded FFI being led and carried along the streets by two white compatriots. The black Frenchman had been wounded in the street fights.

From this film, it is evident many Negroes are taking part in the underground movement to rid France of the Nazi tryanny, although no mention has been made of such heroic action on the part of Negroes by the dispatches.

Like The Solid South, Goldberg And Micheaux Hit 'Negro Soldier'

WASHINGTON — (ANP) — Elder Solomon Lightfoot Michaux, evangelist of assorted enterprises, can expect little or no help from the house military affairs committee in the attempt of Negro Marches On, Inc., to compel the War Department to withdraw from public showing the "Negro Soldier" documentary film of the Negro's contribution to the army.

This development was revealed by Andrew May (D) of Kentucky, chairman of the house group, when he was questioned regarding efforts which Elder Michaux has made to secure his help. Jack Goldberg, president of the corporation in which Michaux is reported to have large financial holdings, two weeks ago sought in New York to enjoin the showing of the heralded film which was two years in the making, charging that it would damage his company which has produced another picture, allegedly along the same theme, and called "We've Come a Long, Long Way."

Asked about the appeal Elder Michaux had made to his committee, Chairman May said, "There is nothing we can do about it." He

Lena Horne, Three Others Given Awards For Work In Hit Films

popular film players—Lena Horne, Bette Davis, Rex Ingram and Dooley Wilson—was staged in connection with the movement recognizing the Negro's achievements in motion pictures during the last year. However, it turned out to be a Roman holiday for other film notables as well. A jam-packed audience of more than 3,500 persons watched Anita Louise, Columbia star; Olivia DeHavilland, former Warner Bros. star, and George

BY LEON H. HARDWICK

HOLLYWOOD — One of the most historic events ever staged was held Sunday afternoon when Hollywood stars and topnotch officials participated in the first annual Unity Award assembly program, staged by the Committee for Unity in Motion Pictures.

The affair, mainly honoring four

Murphy, Metro-Goldwyn-Mayer star, shower commendations on gorgeous Lena Horne, Rex Ingram, Ben Carter, Jesse Graves, Dooley Wilson and Carlton Moss. 5-6-44

Miss Horne was chosen by the C.U.M.P. as the outstanding colored actress of the year, "through whose dignity and personal charm a new light has been cast on the American Negro race."

Miss Davis, who was unable to be present but who was represented by Hattie McDaniel, received a trophy as "tribute to her democratic attitude and her work in harmonizing relations between the races in Hollywood."

Ingram was chosen as the outstanding colored actor of the year for his role in "Sahara," and Dooley Wilson was cited for his role of Sam in Warner Bros. "Casablanca."

Carey Wilson, executive producer for Metro-Goldwyn-Mayer, presented the award to Miss Horne after having earlier accepted a scroll on behalf of MGM for its production, "Bataan."

Miss Horne, gracious and charming as ever, modestly accepted the award "on behalf of all those other colored actresses who haven't been given the chance I've been fortunate enough to be given."

George Murphy, acting in behalf of MGM, presented a scroll to Mrs. Emma Spencer, mother of Kenneth Spencer, who was featured in the film, "Bataan." Kenneth now is overseas entertaining servicemen.

Dudley Malone, under secretary of state under Woodrow Wilson, now connected with 20th Century-Fox, presented the scroll on behalf of C.U.M.P. to Ben Carter for his role in "Crash Dive." 5-6-44

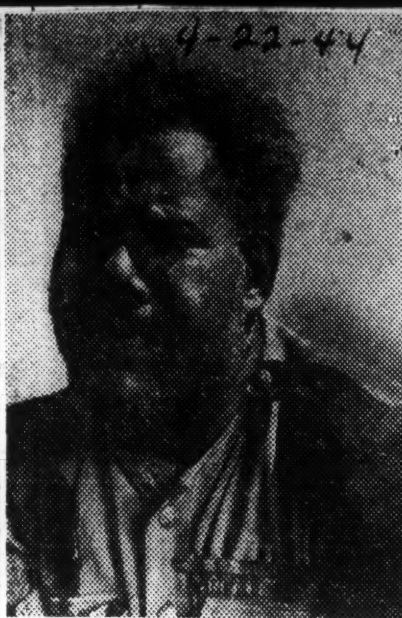
Anita Louise, Columbia star, representing her studio, presented Jesse Graves with a scroll for his acting in "None Shall Escape."

Scrolls were awarded Leigh Whipper for his role in 20th Century's "The Ox Bow Incident" and Hazel Scott, for her acting and playing in Columbia's "Something to Shout About."

Both Miss Scott and Whipper were unable to be present.

Carlton Moss, brilliant young writer for the U. S. Signal Corps, received an award for his writing of and narrative work in "The Negro Soldier," and Capt. Stewart Heisler, who directed the picture, received a similar award, both presented by Olivia DeHavilland.

Mrs. Charlotta Bass, civic leader, awarded a scroll to Hattie McDaniel on behalf of the C.U.M.P. Individual honors were bestowed on the writers of "Sahara," "None Shall Escape," "Bataan," "Crash Dive" and "Casablanca."



REX INGRAM



LENA HORNE



DOOLEY WILSON

People's Voice - New York, N. Y.
FILM AWARDS—The first annual Motion Picture Awards will be made in Hollywood, Sunday, April 23 to screen players who have contributed most to the advancement of Negroes in Motion pictures during 1943. The affair will be staged by the Committee for Unity in Motion Pictures along with the NAACP Youth Council. REX INGRAM will be awarded a trophy as the actor having given the most outstanding performance of the year, that of the Sudanese warrior in "Sahara" produced by Columbia. LENA HORNE will receive a trophy as the outstanding colored actress of the year, through whose dignity and personal charm a new light has been cast on the entire Negro race. She is cited especially for her roles in THOUSANDS CHEER and STORMY WEATHER. DOOLEY WILSON will be honored as the actor having performed the most outstanding entertaining role, that of "Sam" in Warner Bros. CASABLANCA. Individual scrolls will be presented other artists who contributed greatly to the rise of the Negro in Filmdom during 1943. Among them will be, Kenneth Spencer, BATAAN, Ben Carter, CRASH DIVE, Jesse Graves, NONE SHALL ESCAPE, Leigh Whipper, OX BOW INCIDENT and MISSION TO MOSCOW, Hazel Scott, SOMETHING TO SHOUT ABOUT, Carlton Moss will be cited for his work as narrator and script writer of the widely heralded war document, THE NEGRO SOLDIER and Hattie McDaniel will get a special award for her untiring work in motion pictures. BETTE DAVIS will be honored as the white actress having done most to harmonize and create goodwill between the races in Hollywood. Her democratic attitude in relation to Negroes, her work in Hollywood canteen and her liberal treatment of our artists assigned to her starring vehicles are especially cited.

Dee Cee and Southern Theaters Refuse to Show Tolerance Film

Tribune - Washington, D. C.

The March of Time film, "Americans All," intended to develop the idea of tolerance, has been banned by theater owners throughout the South and here in Washington, the nation's capital, because of its Negro sequences, writes Edmund Scott in the Sunday edition of PM, New York daily.

Released in July for distribution by 20th Century Fox, the film has had wide distribution in other sections of the country and Canada, where it received excellent audience response and praise by critics.

Films Americans All began as a private venture of the National Conference of Christians and Jews, 381 Fourth Avenue,

New York, as an educational project. March of Time, which was doing the photography for synagogues based on actual incidents, liked the idea so much it asked to be allowed to make the picture for general distribution, continued Mr. Scott.

Based on Reality

The picture opens with re-enacted scenes of anti-Semitic and Negro violence in this country,

Later sequences depict Southerners appealing for justice to Negroes. A Protestant Episcopal

pal minister tells his congregation that Negroes, as children of God, must have justice.

Another shows Virginus Dabney, editor of the Richmond Times Dispatch, reading an editorial from his paper, asking for an end to segregation and equal opportunity for Negroes.

The exact number of theater operators who have refused to show the picture could not be learned, said Mr. Scott. The film is endorsed by the National Catholic Welfare Conference, Federal Council of Churches of Christ in America, National Urban League, YMCA, and the Anti-Defamation League.

Writing further, Mr. Scott said that a spokesman for 20th Century Fox had declared:

Objection General

"The objection has been general throughout the South and the operators will not show the picture. Those who have, in some cases, withdrew it after running it once.

"We do not undertake to put anything that in our opinion does not, first, carry with it entertainment value. We cannot force them to show the picture and we have tried to sell it to them but they can't be broken down," Mr. Scott quoted the spokesman.

Prominent Musicians Appear In Xmas Film For Men In Uniform

New York Age
11-25-44
N. Y., N. Y.

A Christmas picture with Marian Anderson, Leopold Stokowski, The Westminster Choir, and an all-service orchestra, has been produced by the Army Pictorial Service for showing to the men and women in uniform.

The picture, a short subject entitled "Christmas, 1944," was made by Army Pictorial Service at the Signal Corps Photographic Center, Long Island City, New York. An announcement from the office of Colonel E. L. Munson, jr., Chief of the APS, reveals that the film will be distributed to military installations all over the world as part of the Army-Navy Screen Magazine.

"Christmas 1944" is done partly lay greeting to the armed forces, in the style of the community singing, with the lyrics appearing on the screen, while the artists perform. The songs included in the film are "Come All Ye Faithful," "The First Noel," "Ave Maria," "Hark The Herald Angles Sing" and "Silent Night." Both Mr. Stokowski and Miss Anderson speak a few lines of holi-

HOLLYWOOD AND THE NEGRO

By JOSEPH FOSTER

New masses - New York, N.Y.

10-24-44

TO HEAR the reactionaries tell it, Hollywood is an isolated community devoted to the sole business of "pure entertainment." But they know better, and when they produce such films as *Birth of a Nation* (probably the most presumptuous title in all movie literature), *Gone With the Wind*, *Santa Fe Trail*, *Comrade X*, *Tennessee Johnson*, *Lifeboat*, and other tidbits, they shatter their own legends. The film industry has always reflected the political and social concerns of the country at large. From the days of the Keystone comedy to the present—films have rarely failed to indicate, in a large measure, the social attitudes of their makers. Since in the past Hollywood has been in the hands of the Tories, many myths were established concerning the ideas a public would or would not tolerate. The market was the omnipotent arbiter, and even the apolitical producer was firmly convinced of the sanctity of these myths. He subscribed completely to the belief that any violation would lead to a calamitous disturbance of Box Office, and his temerity would be thus rewarded by financial ruin.

10-24-44

This was never truer than when applied to the myth of Negro character. To keep intact the economic slavery of the Negro, and its concomitant policy of Jim Crow, he was always pictured (with extremely rare exceptions, as in *Arrowsmith*) as shiftless, indolent, immoral, cowardly, childlike, irresponsible, brutal, untrustworthy. He was a drunken lout, endangering the decent (white) women of the community, or a childlike servant, incapable of thought or even coordination.

With the rise of articulate protest the situation has slowly changed. Despite the fact that Chase National Bank and other financial institutions still wield the same tremendous power they enjoyed fifteen or twenty years ago, Hollywood is not the same *bete noir* that Harry Alan Potamkin, the noted film critic, inveighed against in such essays as *Eyes of the Movie*. Many serious and honest writers have aided in a move-



New masses - New York, N.Y.
"Apple Tree," by Taro Yashima. Part of an Exhibition of Interracial Art now at the International Print Society gallery.

ment to introduce more truth to the

films. The impetus of the war has stimulated this tendency, and the movie treatment of the Negro, since 1939, has not been equalled by the stage, radio, or any other competitive medium in the dissemination of ideas.

10-24-44

This is not to say that the Negro stereotype has entirely disappeared, or that the old box office concept of the colored man is no more. To many Hollywood minds the Stepin Fetchit image is still the accurate symbol of the American Negro. Reaction still is powerful, tough, and aggressive, and cannot easily be shoved aside. Jim Crow is still the ornithological standard for many influential producers and studio heads. What is important is the fact that the successful assaults upon the stereotype have increased, that the picture of the real Negro is beginning to appear alongside the false, older image and with greater frequency. A quick look at the movies since the war will bear me out.

ONE of the early war pictures was *Bataan*, with Kenneth Spencer in its cast. This young Negro plays the part of an American soldier. He is moved by the fear, courage, stamina, and the requirements of the battle. There is no paternalism in the attitude of the other soldiers towards him. In short, he is neither better, worse nor different from the others. It is the first war picture I recall in which a Negro in the company of white troops behaves according to the exigencies of the situation, and not according to the color of his skin.

The remarkable portrait of the French Colonial Negro soldier as played by Rex Ingram, in the film *Sahara*, needs little recounting here. For the first time, in cinema memory, a Negro is adjudged a hero in a contest determined only by the nature of the issues, even though his adversary is white. In this film the Negro is the symbol of the democratic idea. He is disciplined, courageous, resourceful. Gone the stammering, fear-

ridden clown. Ingram is the quintessential soldier who meets death because the fight demands it. This picture marked the high-water level of anti-stereotype delineation.

10-24-44

In connection with the question of honest portrayal, a film will sometimes show a hundred feet or so of a shot the release of which represents an important victory. Very often, the sequence is so short that it escapes the attention of the audience, even a progressive one.

I refer to a picture starring Gene Krupa, in which Roy Eldridge, the fine Negro trumpet player, is a member of the band. In the scenes spotlighting the band, all the featured musicians got solo bits in closeup—all, that is, except Eldridge. As the story reached me, there was some question of giving the Negro player equal footage, on the grounds that the Southern market would be hurt by it. Krupa insisted that Eldridge must have the solo closeup. He won his point, which marked a shattering precedent in the handling of such matters.

The film *Syncopation*, dealing with the rise of jazz, is yet another indication of the growing impulse for fair Negro treatment among the movie makers. In itself, it was no great shakes, but it did show the Negro as a serious artist, the substantial craftsman who created the jazz form, respected by white musicians who admit that swing was original with the Negro people and not with big name radio bands or itinerant white crooners. Here, too, the Negro is treated warmly and sympathetically, his problems and poverty indicated; in general, regarded as a human being.

10-24-44

PERHAPS one of the most memorable of all movie sequences dealing with the Negro is included in a second-rate "B" picture whose name escapes me. Its finale contained Earl Robinson's *Ballad For Americans*. The highlight was the closeup of a young Negro who sings that "man in a white skin can never be free so long as his black brother is in slavery." This is the furthest any film had ever gone in proclaiming the democratic ideal.

A picture I have almost overlooked, *In This Our Life*, goes to the deep South to prove that the Negro is courageous, self-reliant, ambitious, proud

and honest. In this film a young boy is depicted not as a cotton hand, but a law student with a serious view of life. In the dramatic clash between the boy and a spoiled, selfish belle, this film states that Negroes have integrity, can rise beyond self-seeking and possess a superior dignity. It is a conclusion that ranks high in the movie history of this subject. Numerous other bits included in productions

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10-24-44

ON THE question of all-Negro films, I do not agree that *Cabin in the Sky* and *Stormy Weather* belong on the

credit side of the ledger. It is true that the talent and ability of the Negro, his charm and grace, are amply demonstrated. But like *Hallelujah*, before them, these films by plot and subject matter confirm the fake image of a simple, childlike creature (his adherence to the naive conceptions of the good God and the bad God), his overweening love, to the exclusion of all other interests, for fighting, gambling, drinking, and carousing.

In general, these movies do not portray the Negro honestly. After seeing these films you would never guess that Negroes participate seriously in contemporary life. I would class them, therefore, with the really objectionable pictures of the war period—*The Texan*, *Lifeboat*, and some of the films mentioned earlier.

Comparing these sound and false treatments of the Negro, it is easily observed that never before has there been such encouraging work in Hollywood. As I have warned, a survey of this kind does not mean that the fight is won. It merely indicates that precedent has been broken. And in weakening the hidebound image of the Negro, not only did the movie companies not lose money, as some of them might have expected to do, but they have enjoyed the largest grosses in the history of the film industry. Of course, the more reactionary entrepreneurs will hang on to the "Rastus" idea, but how long they can stay on this path can easily be determined by articulate and progressive movie-goers.

Lena's Sponsors
Afro American-Baltimore
Congratulated Mrs.
 NEW YORK.—Appreciation for the stellar role accorded Lena Horne on the CBS Roma Wine broadcast was expressed in a letter to the company by NAACP secretary, Walter White, recently. Mr. White said: "Will you permit me to express appreciation to you for your initiative in breaking new ground in starring Miss Lena Horne in 'Suspense.' It was a fine job on both your part and hers."

A Program to Combat Jimcrow In Hollywood Motion Pictures

The Worker—New York, N. Y.
 10-22-44

A great movement for the betterment of films about the American Negro has sprung up as a result of constant pressure from newspapers like *The Worker*. A few years ago this writer wrote an exhaustive series of articles for *The Worker* in which he traced the undemocratic and brutal treatment of the Negro population in our films between 1900 and 1940. The articles discussed films like *How Rastus Got His Turkey*, *Who Said Chicken*, *Wooring and Wedding of a Coon*, *Slave's Hate*, *Slave's Devotion*, *Burnt Cork*, *For Massas Sake*, *Darktown Jubilee*, *Coon-Town*, *Suffragettes*, *In Slavery Days*, *Birth of a Nation* and *Gone With the Wind*.



Dr. L. D. Reddick, Curator of the Schomburg Collection of the New York Public Library.

It was pointed out that in these and countless other pictures, the Negro was presented to the moviegoers as a savage African, contented slave, devoted servant, petty thief, vicious criminal, razor and knife wielder, craps shooter, rapist, stableboy, coward, rascal, gambler, watermelon eater, mental inferior, corrupt politician and chicken thief.

This, despite the Negro people's great cultural and scientific contributions to the nation. Producers simply refused to recognize that there were Negro farmers, bookkeepers, stenographers, blacksmiths, electricians, machinists, mechanics, artists, authors, sculptors, plumbers, truckdrivers, chemists, mechanical and civil engineers, clerks, cabinet-makers, librarians, inventors, lawyers, nurses, firemen, architects, teachers, college presidents, professors, editors, reporters, photographers, physicians, etc. The film slanders, insulted and injured, without giving a thought to the sensibilities of 13,000,000 American citizens. The Negro was inferior to the white. That was the beginning and end of almost every film turned out by Thomas Edison and the army of movie-makers who follow him.

RECENT DEVELOPMENTS
 Pressure groups forced the producers to abandon some of the more vicious of these stereotypes. Since the war an attempt has been made

The other day I received a pamphlet by Dr. L. D. Reddick, Curator of the Schomburg Collection of the New York Public Library, which adds considerably to the literature on Jimcrow in the movies and throws the whole question of how to fight it into high gear. This well-documented booklet covers four decades of anti-Negro films. But above all, it contains a program of action that calls for diligent study by all groups seriously concerned with the betterment of race relations. Dr. Reddick's study is a reprint of an article that he wrote for the Summer, 1944 issue of the *Journal of Negro Education* entitled "Educational Programs for the Improvement of Race Relations: Motion Pictures, Radio, The Press and Libraries."

LIMITATIONS OF ROLES
 Dr. Reddick agrees that Negro roles have improved somewhat during the present war. He sees, however, that any attempt to satisfy public demand for straightforward treatment of the Negro on the screen, "usually takes place within the limitations of an all-Negro film." There is no doubt, as Dr. Reddick insists, that "these limitations on the Negro are also important as limitations on the development of the movie as an art form and as an organ of democratic culture." For if the screen is not free for Negroes, how can it be free for whites.

How does Dr. Reddick propose to correct this picture? He believes that a genuine program for combatting the great evil of our day, would need to consider the use of non-commercial films which favor

the Negro, and the production of more and better films by Negroes themselves. However, he is convinced that the main effort must be concentrated on the Hollywood film. He says "the strategy of those working for the better treatment of the Negro... must be worked out in terms of the profit motive of the industry. Hollywood will respond to the proper pressures just like everything else does."

Dr. Reddick urges the following program of action:

1. There should be local committees for cultural democracy as part of the race relations betterment organizations. These should be affiliated to a national committee of this sort.
2. Such committees should undertake sufficient research to document, chapter and verse, the generalization that the Negro is inaccurately and unfairly presented on the screen.
3. The widest dissemination ought to be given to this information so that the movie-going public, movie critics, actors, screen writers and producers will be aware of these facts.
4. Direct contact should be established and maintained with all of the elements which enter into the production and distribution of films. This means that such conferences as those of Walter White and Wendell Willkie with Hollywood executives should be repeated and that the organizations of the screen writers, actors, distributors, film reviewers and so forth should be worked with and induced to impose upon themselves a code such as has been worked out by the Emergency Committee of the Entertainment Industry. Negro actors in particular must be supported when they refuse to accept Uncle Tom and Aunt Jemima roles.
5. All of the devices of leaflet, news story, picket line and so forth should be used to "educate" theatre-goers to the end of organizing boycotts of anti-Negro films. A good start may be made with the 500-odd theatres in Negro neighborhoods. But the fight must extend far beyond these limits. A special effort should be made to gain the support of progressive, liberal, religious and labor-union conscious groups.
6. Present censorship councils and

boards of review should be worked with to include treatment of the Negro in films as part of their codes. These bodies include not only the movie industry's self-imposed Will Hays office but The National Legion of Decency, National Board of Review and various religious, civic and state councils.

7. Though the OWI has declined to advise Hollywood on the question of the treatment of the Negro, it and other governmental agencies may be persuaded to throw their great influence in the right direction as is now one with reference to roles or scenes which may be offensive to Latin America, China and other parts of the world. As a beginning the government might ban the use of such terms as "nigger," "darker," "pickaninny," "smoke," "sambo," "coon" and "WACoon."

abroad in European war zones, shown in theatres where he supervised the filming of "The Negro Soldier." He was accompanied by Major Homer E. Roberts, Bureau of Public Relations, Washington, D. C., and Truman K. Gibson, Civilian Aide to the Secretary of War. The new film, which shows Negro soldiers actually in battle with others, will be

CARLTON MOSS RETURNS TO U.S.

HOLLYWOOD.—Carlton Moss returned to the film city last week after an absence of several months.

Lena Horne Between Devil and Deep Blue, Says Writer

HOLLYWOOD.—(ANP)—Many and at the same time remain a magazine realist is an uneasy position to maintain—one requiring more than the usual appurtenances of character and a patience that of Never Squirms. "Yet with a dignity, intelligence, a way of parrying words and a beauty that is dazzling, as vast, as ground remaining to be covered, Lena Horne has managed to accomplish both in the troubled waters of the motion picture industry. And there are no recorded instances when the actress has been compelled to squirm uncomfortably in the ticklish chair she occupies." "On meeting Lena Horne at Metro-Goldwyn-Mayor, where she is under contract, one finds

an article in papers and magazines published by whites has been written about Lena Horne. Most of these merely extolled her charm, talent and beauty. But racial loyalty, modesty, and thoughtfulness are priceless virtues that can live as long as life itself. It is these that a long article by David Hanna in a widely circulated daily recently particularly stressed, and studying Miss Horne with a penetrating philosophical eye, found and revealed some of her philosophies on life and on race. Excerpts from the article follow: "To be a symbol to one's race

71-1944

Hot Pot Shots

Call—Kansas City, Mo. 2
About two years ago Hollywood, that tinselled city where more than 90 per cent of the film fare of America is made, weepy promises about how it was going to stop "doing so much wrong to the Negro" in its pictures and dark America went to sleep thinking that the movie magnates meant just what they said.

7-28-44
Since that time there have been sporadic attempts to feature Negroes in better film roles but they have been scarce and far between. Kenneth Spencer got a not too bad part in "Bataan" and Ben Carter was done well by in "Crash Dive," but the millenium forecast by Hollywood producers and echoed by some Negro press henchmen has failed to make its appearance.

Negro stars still do "fair to middlin" in the musicals but for real dramatic fare the black actors seem as far away as Hitler's Berlin and Hirohito's Tokyo.

Negro comics are "walling" their eyes and keeping as "scared" as usual. Save for the dancing of the Nicholas brothers, and the Berry brothers, the rest of the diet so far as Negroes are concerned is none too good.

NEGRO RESPONSIBLE

Hattie McDaniels still plays the old mammy roles and the capable Clarence Muse is miscast tragically when his ability as an actor is taken into consideration.

But we have only ourselves to blame for the state in which the Negro finds himself portrayed on the screen.

Some years back some white capitalists spent considerable money on some Negro firms, which to say truthfully were far below Hollywood acting and technical standards but which had golden promise if the patronage in Negro theaters had been strong enough to afford the producers to "break even" if they didn't make any money.

For it was Million-Dollar Productions which made Negro pictures that gave Lena (then Helena) Horne her first starring role and a chance to appear before klieg lights and not Metro-Goldwyn-Mayer. The picture in point "The Duke Is Tops" co-starring Ralph Cooper, was a fair movie judged by all standards. There were other pictures that merited attention and the fact that each production

Call, Kansas City, Mo. 2
showed improvement over the previous ones gives a black eye to the Negro movie going public for its indifference in promoting pictures with Negro casts which made gestures even a feeble to portray Negroes as human beings rather than bufoons and servants who lived only to make the lives of their white masters happy.

If Negro pictures had remained on the market and Hollywood sales offices found their dates in houses catering to Negro patrons becoming less frequent that alone would have caused Hollywood showmen some thought.

HELD INTEGRATION

There is as little need for having all Negro pictures as there would be for having separate governing bodies in va-

rious communities for Negroes. The reason for Negro films arose from the lack of consideration given by major film concerns. It would be far better to integrate the Negro artist into American pictures than to have separate movies for Negroes regardless of how elaborate they might be.

But it is not the choice of black Americans to get what they want. Racial prejudice was the chief cause for the creation of the Negro church, press and other agencies. Negro professional men, especially lawyers and doctors have had to form their own organizations because the American Medical association and the American Bar association have not become democratic enough to accept membership on a basis of merit but limit their participants to most other racial groups except Negroes.

Chances are that the role the American Negro soldier is playing in World War No. 2 will never be filmed unless as a documentary feature and then by the government. Dollars and quarters from hundreds of thousands of Negroes throughout the nation roll into Hollywood coffers daily and yet the Negro actor is given the worst deal.

Indifference on the part of Negroes will keep Negro actors in their same low state and white America may never get a true conception of Negroes because studios feel that they don't have to do any better and then too, the South might object if the Negro is given good roles.

Awards Based On Advancement Of Race In Pictures

LOS ANGELES—One of the most significant events in the history of the Negro thespian in motion pictures will be the first Motion Picture Unity Award assembly to be held at Second Baptist church auditorium Sunday afternoon, April 23, at 3 o'clock. On that day, Lena Horne, Bette Davis, Rex Ingram and Dooley Wilson will head the list of Hollywood figures to be honored for contributing most to the advancement of Negroes in film-dom during 1943.

The affair will be staged by the Committee for Unity in Motion Pictures, sponsored by the NAACP Youth council, with Caleb Peterson, well known baritone-actor, as chairman.

Miss Horne will receive a trophy as the outstanding colored actress of the year, through whose dignity and personal charm a new light has been cast on the entire Negro race.

She is cited especially for her roles in "Thousands Cheer" and "Stormy Weather."

BETTE DAVIS CITED

Bette Davis will be honored as the white actress having done most to harmonize and create goodwill between the races in Hollywood.

Miss Davis' democratic attitude in relation to colored persons, her work in the Hollywood Canteen

Glamorous and exotic Magee Hathaway, Hollywood screen actress, who is currently doing a bit role in Warner Brothers' "To Have and To Hold," starring Humphrey Bogart. She recently completed work in Columbia's "Two Men Sub," featuring J. Carroll Naish. In both pictures she is cast in Oriental roles. Miss Hathaway was Lena Horne's stand-in in "Stormy Weather" and "Cabin in the Sky." She also has a singing entertainment career. — Westernfield Photo.

IN FILMLAND



WRITERS, STUDIOS TO RECEIVE AWARDS

Carlton Moss will be cited for his work as narrator and script writer of the widely heralded war document, "The Negro Soldier."

Special awards will be given each writer of the foregoing pictures, and also to the studios producing them. Heading this list will be John Howard Lawson, writer of "Sahara."

The Committee for Unity in Motion Pictures selected "The Ox Bow Incident" as the most significant picture of the year, due to its treatment of the problem of lynching and mob violence.

Miss Hattie McDaniel will give an address on "The History of the Negro in Motion Pictures."

The committee also announced that many of filmdom's better known stars will participate on the program that day. Among these will be Orson Welles, Humphrey Bogart and Paul Lukas, Academy award winner.

Hollywood Has Respect For Negro Fans' Wishes

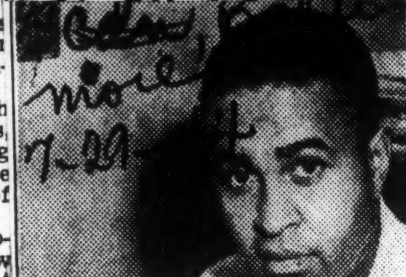
Chicago, Ill. — By BILL CHANDLER

HOLLYWOOD, Calif.—Scientific study of the film appetite among Negro patrons is of very deep concern among Hollywood motion picture producers these days. Other than the fact that sepia movie addicts contribute roughly ten percent to the total box office receipts, this interest is presently being manifested by certain far-seeing executives who realize the war is producing millions of new dark-skinned film fans, and that to sell them pictures in the highly competitive post-war period, a solid background of good relations with the American darkskinned patron will be an asset.

Breaking away from the line of thought which usually consumes discussions of the Negro and Hollywood, that is: whether or not they like "Cabin in the Sky" or "Stormy Weather" or finding new words with which to extoll the beauty of Lena Horne; the current concern is pictures on stars have gained favor with the Negro public in order that this information may be used as a guide for future productions.

Oddly enough, in most discussions between production chiefs and Negro newspapermen or civic leaders, two pictures and the stars featured in them are always cited as the Hollywood pictures and personalities more nearly approaching what these spokesmen feel should be the rule in film productions rather than the exception. They are "In This Our Life," which started Bette Davis and presented Ernest Anderson in the role of Parry Clay, advantage of being on location with the young Negro law student; and Humphrey for several weeks out on "Casablanca," to whose winning of last year's Academy Award, Dooley Wilson made such a contribution with his role as Humphrey Bo-

Making "Soldier" Mate



CARLTON MOSS, the first colored script writer for radio presentations, who is author-actor-commentator of the War Department film, "The Negro Soldier," has arrived in the European theatre of operations, where he is supervising the making of a sequel to that motion picture. He is a native of Newark, N.J., and studied at Morgan State College, Baltimore. (—U.S.A. Photo.)

gart's confidant and friend, and with his nation-sweeping singing of "As Time Goes By."

Old Story

It has long been an axiom in film circles that it takes but one good picture to skyrocket an actor to the highest rung of public approval. This rule has proved to be none the less true among Negro film-goers; for following "In This Our Life" and "Casablanca," both Bette Davis and Humphrey Bogart gained recognition as the undisputed favorite actress and actor among America's tan tenth.

However, to the credit of these stars it might be mentioned that in the case of both Miss Davis and Mr. Bogart, their Negro acclaim has in no way been harmed by their widely known attitudes in respect to matters vitally affecting the race.

It is well remembered that Miss Davis as organizer and director of the Hollywood Canteen took a firm stand that there should be no discrimination among either hostesses or servicemen who visit the famed entertainment spot. Incidentally, her stand in this matter was vigorously supported by John Garfield her co-organizer at the Canteen, another Warner contract star.

Rex Ingram is the one who can tell you just what Humphrey Bogart is like. Not that anything he would say would be surprising because Dooley Wilson had already chewed everybody's ear off around Hollywood about "Bogey's" man-to-be the rule in film productions rather than the exception, of which he became "In This Our Life," which started Bette Davis and presented Ernest Anderson in the role of Parry Clay, advantage of being on location with the young Negro law student; and Humphrey for several weeks out on "Casablanca," to whose winning of last year's Academy Award, Dooley Wilson made such a contribution with his role as Humphrey Bo-

Ingram Is Proof As you will remember, the story

was that of a band of Allied soldiers had many scenes with Bogart. Rex says it was Bogart who suggested for weapons. As senior in command, time it would be logical that he defending a water hole against the Germans on the torrid sands of gested several of the most potent instead of ordering Rex to give him assume the task, thereby demon- Africa's wasteland. In playing the bits of dialogue. For example, after the German that his own line read only that tween the black soldier and the rest part of the Sengalese soldier, Rex pilot had been shot down, it was "someone should search him," and of them.



According to advance releases, "the United Artists production, "Since You Went Away" offers something absolutely different in motion picture entertainment. What makes it different is its treatment of the Negro—far more enlightened than previous pictures.

Left: The sergeant in the right hand corner is Bettie McQueen, putting her WAC detail through its paces.

Right: Hattie McDaniel, only race actress to win coveted "Oscar" and Shirley Temple, add to the high dramatic impact carried by this film. Here they are shown in a lighter vein.

"Since You Went Away" is rated one of the most important films of the year.

Ex-Philly Dancer Gets Film Role

UNITED KINGDOM BASE—T/4 Paul S. Johnson, 34, Childress, Tex., and Pvt. Henry C. Meadows, 28, 1834 Fitzwater Street, Philadelphia, Pa., appeared in an Anglo-American film depicting the liberation of Europe here recently, being produced at one of the British film studios. *Baltimore, Md.*

The soldiers played the parts of truck drivers. The film will be released in the near future to the general public.

Sergeant Johnson was employed by Montgomery Ward and Company prior to his induction.

Private Meadows is a dancer in a special traveling show named "Jive's a-Poppin'." He formerly was a member of the Hank and Tony dance duo, widely known in Philadelphia night spots.

Film Star Gets 'Bonus' Of Smokes For Picture

Chicago Defender
Chicago, Ill. 11-25-44

HOLLYWOOD. (ANP) — Because cigarettes are far rarer than orchids now, Director Lew Danderson and the producer of "Crime Incorporated," at PRC studio, decided upon the smokes as a bonus for Louise Franklin for her excellent acting in the new drama. Ceremoniously carrying an unbroken carton of her favorite brand between them, they formally made the presentation to the lovely little dancer-actress after the final scene was shot.

Again turning in a performance that for its naturalness reveals the talents she possesses, Louise was in the star-studded supporting cast to Lee Carrillo and Martha Tilton. This is her fourth speaking part on the lot since the fall season opened and all are as pleased with her charming personality and good nature as are Republic, Warner Brothers, Edward Small productions and other studios where her popularity is rapidly increasing. According to Lou Periof, first assistant director on "Crime Incorporated" its release will definitely help pave the way for larger, more lucrative roles for her.

Nina Mae Scores Screen Triumphs

By LAWRENCE F. LAMAR
HOLLYWOOD. — (NPB) — As

sure as you are born, screen actress Nina Mae McKinney is definitely back in pictures. That fact was established in two pictures she recently worked in when previewed here two weeks ago. The former star of the All-Sepia cast film Hallelujah proved photogenically to be one of the best looking women of her race yet to appear before the camera.

The beautiful brownskin actress, who incidentally made her film debut in the Hallelujah film at the age of 16, was most strikingly beautiful in the scenes she appeared in the Ben Bogeous production "Dark Waters" and her voice registered perfectly. The same was noted in the lengthy scene she appeared in the Columbia film studio production "Together Again."

In both pictures Miss McKinney assays the role of a maid. The way she emotes in each film is no reflection upon her histrionic ability or her alluring beauty. She is actually refreshing in the minor roles making them stand out. Her diction should forever convince Hollywood, that it is not necessary to make Negro characters use southern dialect in order to establish their racial identity. The natural tonation is admirably convincing and no one is hurt by it.

Moreland-Carter seek sponsor

for own show, "Wander Inn" land and Carter have also been following the release of Uni-invited to appear on a special versal's "Bowery to Broadway," Christmas show for the Navy at in which they had a fair sized Roosevelt base, on Terminal Is- part, the comedy team of Mantanland. Moreland and Ben Carter have been negotiating with an advertising agency to have their own show, "Wander Inn," sponsored on the airlines, according to their publicist, Mort Stein. Since the showing of the picture, the team appeared for four consecutive weeks on Rudy Valle's radio show, and subsequently for three weeks on Bob Burns'. More-

The clean-cut young lady posing so coolly above is none other than Ann Brown, former star of "Peggy and Jess," now a concert artist. Her most recent singing tour carried her as far as Vancouver, B. C. Miss Brown will be seen in the forthcoming film production, "Rhapsody in Blue," based on the life of George Gershwin, who also knew something about music.

Anna Lucasta or a deceiving Carrigan Jones. . . Or they might've decided to tin foil her talents by changing her into a Spanish siren with a South American setting. At any rate, we surely felt the color question would be attached and would go suffering though we knew Miss Horne would never consent to play anything that insulted her people. To our surprise, "Suspense" script writers neither evaded the race problem, toned it down nor blew it up. . . And Lena wasn't just sketched in, she was THE star! As Lorna, the beautiful American

Negro singer in a Buenos Aires water-obeing the Nazi order which would've front tavern she had international sent American Naval boys to their fame behind her. . . Stepping into the deaths in the far-away ocean, Lena shoes of Jackie the white singer who sings "a favorite back home" — "My the Germans had killed. Lena Horne country 'tis of thee, sweet land of Dozen Roses" at a certain time on a certain night. . . They try to "rope did more for the Negro in theatre then her in" by reminding her how badly other stars have done in 20 years. . . She showed white and black alike that Johnny, an ofay friend, warns her Jim crow is losing his feathers and not to sing it but Lena, meanwhile slowly but surely, tolerance is taking does some detective work of her own over. . . Yes, Lena, you were won- (she informs U. S. authorities) . . . At the appointed time, instead of

Courier Pittsburgh Pa.
3-25-44

Seeing Stars

NEW YORK, (CNS) — It took long- legged, ambitious Lena Horne, a Brooklyn girl to crash the filmworld as a glamorous singer and it took that same golden-hued contralto to pave the way in radio. . . Her perform-

Warner Bros. Sees Educational Theme Secondary To Money Value

Protest to Movie Roles

By VERA ARVEY

HOLLYWOOD, Calif. — Out of Warner Brothers' studio in Burbank, Calif., has come a brilliant procession of films that may be described as "topical." The studio is proud of the fact that it has made pictures out of the headlines, out of timely books and news items.

The studio is also not afraid to make its films educational, though the spokesman for its president, Mr. Warner, admitted that the educational factor would be secondary to the main commercial purpose of the film. "We have to pay off our stockholders too!" he said.

The studio is proud of the film, "In This Our Life," adapted from the novel by Ellen Glasgow, in which the young Negro actor, Ernest Anderson, played a dignified and forthright role.

It's interesting to know that the author of the story is a southern white woman and that the film part played by Mr. Anderson was written by her into the novel not shoved into it later by an anonymous Hollywood script writer.

If this is what we need to inspire Hollywood to portray Negroes with dignity in films, then by all means let us encourage the studios to find more southern white writers with the breadth of view and courage that Ellen Glasgow possesses.

In the novel, "In This Our Life," the author presented several different types of colored people, the aspiring person of talent as well as the traditional southern servants, and persons of the criminal element. She showed the vast difference between the gifted colored person and others and in this she helped to destroy those generalizations that are so often the basis of misconceptions.

VIEW ON COMEDY

In addition to the dramatic presentation of the Negro in "In This Our Life" and Sgt. Joe Louis' mainly role in "This Is The Army" (in striking contrast to the white men who in that same film impersonate blackface minstrels in a comic vein) Warner Brothers' studio also employs colored comedians.

The studio regards their work as being a type of artistry all its own, in the sense of good acting rather than in a racial sense.

To the question concerning his opinion of the Negro in films, generally speaking, the spokesman replied that he didn't understand just what

was meant, indicating (as other film people had previously indicated) that he was unaware of the discussions that have been raging on the subject.

When he was asked whether he thought an improvement was needed in the Negro's status in films, he remarked that it all depended on the "trend"—that is, public reaction. To the query concerning the possible commercial success of a dignified Negro biography, the spokesman hesitated a moment and then said:

"Golly, we don't know! We know a biography of George M. Cohan is likely to be a success, but George W. Carver? How can we tell?"

At this, this writer immediately wanted to know how the studio determines the "trend." The spokesman replied that it is determined by subtle hints throughout the news as it comes through periodicals and over the air, and sometimes by spontaneous letters.

He then made a distinction between spontaneous letters and letters of the organized variety, that is, letters that have been instituted by someone for a purpose. In other words, what's in the public mind determines the mysterious "trend."

This reporter then remarked that the recent biography of George Washington Carver has been on the best-seller lists for months. The spokesman agreed that a brilliant book might stir the public and film producers to action and a general reform, like "Uncle Tom's Cabin" did, many years ago.

He added that his own studio had had good response to films like "In This Our Life" and that any studio were to produce a picture dealing with Negroes there would be a definitely unfavorable reaction from the public in general, not only from Negroes.

NO SKILLED WORKERS

Warner Brothers' studios does not employ Negroes in the skilled crafts, not because of prejudice

but because it just happened that way. The spokesman said that the head of the story department had had an application from a man who wanted to be a reader. His letter was highly intelligent and when he turned up for his interview they discovered he was colored.

At the time of writing, the department was planning to hire him to get his reaction to various projected scripts, possibly proving that if more of us who are capable would ask for these jobs with persistence success would result.

Lena Horne Makes Plea For Better Roles For Negroes

First Sepia Lady Of Films Says More Dignified Parts Are Needed

HOLLYWOOD — (A N P) — Many an article in papers and magazines published by whites has been written about Lena Horne. Most of these merely extolled her charm, talent, and beauty. Beauty of course in time will fade, hence cannot be counted upon as a permanent appeal, either to the box-office or to worshippers at the shrine of physical loveliness.

But racial loyalty, modesty, and thoughtfulness are priceless virtues that can live as long as life lasts. It is those that a long article by David Hanna in the widely circulated Daily News on May 29 particularly stressed, and studying Miss Horne with a penetrating philosophical eye, he wound up and revealed some of Miss Horne's philosophies on life and on her race.

Excerpts from the article follow: "To be a symbol to one's race and at the same time remain a realist is an uneasy position to maintain—one requiring more than the usual appurtenances of character and a patience that often can become oppressive.

"Yet with a dignity, intelligence, a way of parrying words and a beauty that is dazzling, Lena Horne has managed to accomplish both in the troubled waters of the motion picture industry. And there are no recorded instances when the actress has been compelled to squirm uncomfortably in the ticklish chair she occupies.

"On meeting Lena Horne at

By LEON HARDWICK

HOLLYWOOD. — (ANP) — A nation-wide campaign against racial injustice in motion picture casting was launched at a rally of civic leaders and representatives of the Hollywood film colony here Friday night.

The meeting was sponsored by the committee for Unity in Motion Pictures, an interracial group affiliated with the youth council of the NAACP.

Among screen notables pres-

ent were Ben Carter, Mantan Moreland, Jesse Graves, Monte Hawley and Darby Jones. Messages backing the movement were received from Canada Lee, in New York; Clarence Muse, Lena Horne, Hattie McDaniel, Clinton Rosemond and others.

"In deed, she points out, the ground remaining to be covered is vast. And reactionary forces are strong.

"However, her verbal as sharpens when she is faced with those who feel that a Negro depicted on the screen is anything but a menial role automatically implies miscegenation. Certainly there is no illogical dramatic development in incorporating a Negro girl in a mystery picture, for instance. She might be a doctor's assistant or an elevator operator. Such casting would give audiences the opportunity to see her in something beyond a calico dress. And through a detective who might want to question her, one could note that her home and business life is normal, decent and intelligent.

There are a thousand ways an accurate picture of Negro life can be achieved on the screen. Lena Horne, for one, feels a responsibility in achieving that objective. "Meanwhile she sings her songs in the inimitable Horne manner

ent were Ben Carter, Mantan Moreland, Jesse Graves, Monte Hawley and Darby Jones. Messages backing the movement were received from Canada Lee, in New York; Clarence Muse, Lena Horne, Hattie McDaniel, Clinton Rosemond and others.

A national letter-writing campaign has been launched by the committee protesting the type of roles relegated to Negroes in the movies. Leading organizations and individuals of all races have been contacted.

Caleb Peterson, nationally known baritone actor of screen and stage and field secretary of the local youth council, is chairman of the committee.

ing an excellent job of training and actual combat, there is little on the other millions of Negro Americans. The two film Division is happy to present photographic evidence, by these newsreels, of the variety of constructive war activities engaged in on all fronts. There are hitherto unreleased shots of Negro troops in action, battle-scarred veterans recuperating; general news of Negro workers in science, industry and

and with a personality that is impossible to resist, she is making her own quiet and effective contribution.

"Los Angeles theatergoers, by the way, will have a two-fold opportunity to glimpse the Lena Horne talents in action when she opens shortly as a featured member of the cast of MGM's 'Two Girls and a Sailor' and comes June 6 to the Orpheum theater for a week of personal appearances."

'Uncle Tom's Cabin' Film Now Gone With the Wind

By E. B. REA

Lena Horne's proposed film role as the mulatto slave woman, who bore illegitimate children for her white slave master, and the role of Uncle Tom, disclaimed by Paul Robeson, have "Gone With the Wind."

Following an unprecedented flood of protests, among them the dissenting voice of Vice President Henry A. Wallace, which caught the studio by surprise, Metro-Goldwyn-Mayer announced this week that "plans for producing 'Uncle Tom's Cabin' have been shelved."

Movies of Negro Life on 16mm. The National Film Division has been able to obtain weekly, up-to-date 16 mm. sound newsreels on the contributions of Negro Americans to our home and abroad. Through the efforts of the material on the 100,000 Negro men and women in our armed forces do-

to present photographic evidence, by these newsreels, of the variety of constructive war activities engaged in on all fronts. There are hitherto unreleased shots of Negro troops in action, battle-scarred veterans recuperating; general news of Negro workers in science, industry and

education is included, as well as women's work and sports events and miscellaneous human interest items.

All trade unionists and other progressive Americans will welcome such movie contributions to racial tolerance. For rental information, apply to 80 Fifth Ave. New York 11, N. Y., Al. 4-7733.

Showing of Picture
"The Negro Soldier" Urged.

By Vincent Connolly, Chairman
Action Committee, Council for
Community Action. 6-29-44

May we urge upon your readers to communicate with their local motion picture theaters to influence them to show the film, *The Negro Soldier*. This film, produced by the Army Signal Corps under the supervision of Col. Frank Capra and available free to distributors can be a significant contribution in the struggle against false racial theory and practice at home and abroad—provided enough Americans see it.

The most informative picture yet produced about the Negro in war and peace, it tells the story of Negro fighters for democracy from Crispus Attucks to the present day. It also tells of some of the contributions Negro Americans have made to American and world culture. The Negro people are presented in a dignified manner rather than in the caricature of the stereotype roles.

In a war in which national unity among all groups is so vital, in which we fight against a spurious racial superiority theory, and in which it is necessary, as Pearl Buck has said, to convince our colored allies that we are not fighting to maintain supremacy over them, a film of this kind is of paramount importance.

This picture has received the moral backing of democratically minded Negro and white groups alike. It has been shown in only a few theaters—in Harlem, and sporadically in several theaters elsewhere. Clearly, it must be seen by white Americans, whose racial attitudes chiefly determine the character of race relations in America.

Close observers of this film's career are unanimous that influence must be brought to bear upon local theater managers to have it shown in their theaters, whether reluctance to take it on because of its irregular length—it runs to 40 minutes—or for other reasons. Either personal calls or letters should be used to convince the theaters that the film will attract large patronage.

Manhattan.
McManus
Speaking of

MOVIES
PM-New York, N.Y.
The Negro Soldier

Fools the Experts
7-12-44

The big front-runners around the movie circuits these days, according to the best box-office gossips, are Paramount's *Going My Way* and 20th Century-Fox's *Song of Bernadette*, both collecting record crowds at advanced prices.

The real seer of the season, however, seems to be the Army's much-mooted *Negro Soldier*. When this film was first previewed, it asked a well-known expert in film affairs (let us draw the curtain over his name) how many theaters he figured would book the film.

"How many Negro theaters are there in the United States?" he asked. "About 1000," I guessed. "Well," he replied, "it will probably play 1001 theaters, because my wife says I've got to play it in my theater, too."

Undoubtedly influenced by the same sort of pessimism, the U. S. Army made available only some 100 35-mm. prints of the film for national theater distribution. The OWI, which took over the 16-mm. non-commercial distribution, went about putting a few leisurely prints in circulation. A fly-by-night outfit managed to halt all distribution of the film for a period while a lawsuit over it was ironed out.

Yet despite these starting handicaps, and the lamentable fact that the film received almost no exploitation, it has already in its first three months played to more theaters than its pessimistic well-wishers would concede at the start, including upward of 300 theaters in New York City alone. In addition to a dozen first-run theaters and many independents, it has been booked for 100 theaters in the Brandt-Century circuit, 35 theaters, and Rugoff & Becker, 15, are now showing it. The War Activities Committee of the Motion Picture Industry, in charge of commercial distribution, has not yet compiled the record of showings throughout the whole rest of the country, but it is already adding up. Detroit, for instance, has 250 bookings.

The really spectacular performance of *The Negro Soldier*, however, and the one which has the commercial film field excited and even alarmed, is the non-theatrical whirl the film has had in the scant two months it has been available on 16-mm. film. The OWI has about 200 outlets for non-theatrical showings, to community groups, schools, trade unions, etc. It has allotted a top of five prints to the busier agencies and perhaps as few as one or two to others.

This means that there are probably about 300 16-mm. prints in circulation, and reports of agencies hereabouts indicate that no print of *The Negro Soldier* is ever idle. At Brandon Films, for example, the lucky recipient of five prints, local bookings are so heavy that mail orders are being shunted to other agencies. Neighborhood groups are the biggest bookers. Schools and school groups have been next highest. Trade unions, churches, business organizations and others make up the rest. Brandon has had letters from the deepest white South seeking to book the film—requests it has had to pass on to other agencies.

The interesting sidelight on this non-theatrical circuit, moreover, is the renewed interest it has stirred up among commercial exhibitors, the same guys who originally fought shy of booking it. Nowadays it is fairly common for a commercial exhibitor to call Brandon and ask them to hold off non-theatrical bookings in his area until he has had a chance to play the film on the regular run. Yesterday the War Activities Committee announced that a two-reel version, about half the present length, would be released by August for even wider showings.

One more encouraging bit of information. U. S. Army orientation, for which the film was originally made, is now ordering it shown in all Army camps. Originally it had been shown mainly to Negro troops.

—JOHN T. McMANUS

Whites Hit Roles Given Race Stars

Daily World—Atlanta, Ga.
Only From Now On
News, Blackley, Georgia
July 20, 1944

NEW YORK—(ANP)—Signatures of white entertainers throughout the nation will be attached to the proposed code to eliminate caricatures of Negroes from plays, motion pictures and radio programs and to wipe out jim crow practices in the show world.

The code, now being drafted by Edward Chodorov, author of "Decision," Peter Lyon, president of the Radio Writers Guild, and John C. Turner of the NBC script department will list the different types of perverted action to Negroes in the entertainment field. Such treatment would include scripts in which Negroes are showed to be lazy, dishonest, ignorant, servile or stupid and the like.

The pledge will suggest that recognition be given of the truth in all races; that intellect and ignorance are not characteristics of a group of people but of human beings.

Signatures will be asked of writers for radio, stage and screen, actors, directors, broadcasters, producers and other groups, as a guarantee of their cooperation in the effort.

Broadway Theatre
To Be Run for White

Anderson Makes Pix
With Stokowski for G.I.'s
A Christmas picture with

Marian Anderson, Leopold Stokowski, The Westminster Choir, and an all-service orchestra, has been produced by the Army Pictorial Service for showing to the men and women in uniform.

The picture, a short subject entitled "Christmas 1944," was made by Army Pictorial Service at the Signal Corps Photographic Center, Long Island City.

"Christmas 1944" is done partly in the style of the community sing, with the lyrics appearing on the screen while the artists perform. Both Mr. Stokowski and Miss Anderson speak a few lines of holiday greeting to the armed forces, in the course of the film.

sell or rent the house for a Negro show, but would rent it to be used for a Negro minstrel, provided the picture show is a failure by the white people not patronizing it.

The prices of admission will be 10c, 15c and 20c.

Yours truly,

H. LEE STRICKLAND.



Released by U. S. War Department, Bureau of Public Relations
PREPARES SEQUEL—Mr. Carlton Moss, the first Negro script writer for radio presentations, who is author-actor-commentator of the War Department film, "The Negro Soldier," has arrived in the European Theater of Operations where he is supervising the making of a sequel to that motion picture. A native of Newark, N. J., Mr. Moss makes his home at 460 West 147th Street, New York City. (U. S. Army Photo.)

figures have already been interviewed for bits and parts but the studio plans to borrow Lena Horne for the starring role. Auer, who is currently producing and directing "Pan-Americana" will also produce and direct a picture with Cantinflas as his next assignment, after which he will start preparations for "Sweet Georgia Brown."

Will Borrow Lena
For "Georgia Brown"
HOLLYWOOD. — (ANP) — Aug. 11, announced the production of an all-colored cast musical comedy. Several well-known screen many singers, dancers and musi-



Journal + Guide - Norfolk Va
11-18-44

LENA HORNE RECEIVES A CRICHTON FRAME — A perpendicularly or horizontally. The screw eyes holding the chain picture of Miss Lena Horne framed by the Crichton Manufacturing Co., of Lynchburg, Va., was presented to Miss Horne while she appeared at the Howard Theater in Washington, D. C., recently.

The frame has four gold plated brackets that hold the sides. They are held in place by eight gold plated screws. A heavy gold plated chain is used for hanging it. The chain is connected with the frame in such a way that a person can unhook one side and hook it to another side. It can either be used

In the picture, reading from left to right, are: Rufus Byars, manager public relations, Lichtman Theatres; Dr. Frank Horne, Miss Horne's uncle, and Superintendent of the housing commission of Washington; Mrs. N. O. Williams, secretary to Mr. Burke, general manager of the Lucy Slove Hall; Frank D. Crichton, inventor of the picture frame; Miss Horne, receiving the moving picture frame; Spurgeon Burke, and Shep Allen, manager of the Lichtman Theatres.

'Dark Waters,' Her Latest Film Proves Nina Mae McKinney Has It

Chicago Defender

By LAWRENCE F. LA MAR
HOLLYWOOD. (NPB)—As sure as you are born, screen actress Nina Mae McKinney is definitely back in pictures. That fact was established in two pictures she recently worked in when previewed here two weeks ago. The former star of the All-Sepia cast film Hallelujah, proved phenomenally to be one of the best looking women of her race yet to appear before the cameras.

The beautiful brown-skinned actress, who incidentally made her film debut in the Hallelujah film at the age of 16, was most strikingly beautiful in the scenes she appeared in the Ben Bogeous production, "Dark Waters," and her voice registered perfectly. The same, was noted in the lengthy scene she appeared in the Columbia film studio production "Together-Again."

In both pictures Miss McKinney essays the role of a maid. The way

she emotes in each film is no reflection upon her histrionic ability or her alluring beauty. She is actually refreshing in the minor roles making them stand out. Her diction should forever convince Hollywood that it is not necessary to make Negro characters use southern dialect in order to establish their racial identity. The natural tonation is admirably convincing and no one is hurt by it.

FILMDOM FETES GENERAL DAVIS WITH TYPICAL HOLLYWOOD POMP AND SPLENDOR

Highlighting a brilliant series of social affairs in honor of Big Boy Davis during his recent trip to the West Coast, a gala Hollywood reception was given Monday at the palatial Beverly Hills mansion of Mr. and Mrs. Ira Gershwin. Upper left: Jean Arthur, Mrs. Arthur Schwartz, Mrs. Ira Gershwin, hostess; Mr. and Mrs. Charles Laughton and Mr. Gershwin. Lower left: Major Homer Roberts, Hattie McDaniel, General Davis and Lena Horne huddle for a bit of shop talk on the movie and the party. Right: Among the guests present were, left to right: Miss McDaniel, Mrs. Mabel Miles, Louise Beavers, Mrs. Herman Hill, Mrs. Bertha Wofford, Mrs. Ellen Smith, Rex Ingram, Truman Gibson, Carlton Moss, Lena Horne and Lillian Randolph. — Cutler Photos.



Dixon Relates Narrow Escapes Of Men Filming GIs At Front

Courier, Pittsburgh, Pa.
Randy Dixon Tells of Hazards Encountered By Carlton Moss and Company in Filming Activities of Negroes In Combat Zones

By RANDY DIXON, Courier War Correspondent

LONDON—Spectacular shots of the intense activity behind the lines have been filmed by Carlton Moss, enterprising Negro producer, for use in the sequel to his "Negro Soldier," which incidentally has achieved a phenomenal success in its showings to GIs. Moss and the group of Army technicians and officials to which he is attached as Civilian consultant, have effected a commendable all-inclusive coverage of Negro troops and their activities both in England and in France.

While in the combat area they worked from dawn to dusk, exposing themselves to countless perils and hazards to secure indisputable documentation of the contemporary Negro soldier at St. Malo, their zeal almost led to disaster. Rushing from foxholes directly behind our most advanced assault element they miscalculated and sped with full gear and camera equipment into a town still in the hands of the enemy. They beat a hasty exit.

Consensus of their partners in peril was that the celerity and intensity of their recoil would provide an historic highlight for any film. Nevertheless they secured shots of our now famous artillery outfit which acquitted itself so nobly in the siege of St. Malo.

Moss also combed the beachheads, the truckheads, the rear echelons, the troops in transit and the troops under fire. In all he shot more than thirty thousand feet of Negro soldiers. From those scenes which I saw him and other scenes of which I have knowledge it is my personal prediction that the new film should prove superior in all respects to "The Negro Soldier." The latter has met with warm reception in the British areas where it has been shown.

In Manchester it has been necessary to repeat it at least twelve times. The same situation prevails in varying degrees in other areas. From this it can be concluded that when the film has made the entire ETO circuit, both colored and white GIs will have accepted it with their utmost approval.

Moss and his group now in the Mediterranean theatre documenting Negro troops there. They will return to England shortly and then head for America.

Journal and Guide
Lena Horne Does Great Job At Press Luncheon
Norfolk, Va.
11-11-44

Newsman Benefit From Contacts She Made Possible

By HARRY McALPIN

WASHINGTON, D. C.—(NNPA)—When one wins fame, that if he chose to interpret it approaches perfection, or attaining the top rung of the ladder of success in any particular and specific field, the world usually loses sight of all other attributes of that person.

Such is the case of Lena Horne, affectionately described as the "postwar project of 50 per cent of the GIs."

She came to Washington several days ahead of her engagement at the Howard Theatre here and was the guest of honor at a press party thrown by the Lichtman Theatres management. The party was a rip-roaring success, and Lena was sensational in her beauty, her wit, her diplomatic side-stepping of questions aimed at uncovering her heart interests. But there was a more significant development.

Lena Horne was unveiled, quite unintentionally, as worthy ambassador of goodwill and better race relations for the Negro. Besides beauty, she has brains and she uses them.

This correspondent was amazed at the fluent manner in which she intelligently discussed unions, politics, race relations, social welfare. And she was not parrot-like repeating any set speeches. She was expressing her own deep-seated sentiments and ideas.

She told me how aware she was of the responsibility she bore as a Negro because of the many contacts open to her through her position in the world of entertainment. She never loses sight of the opportunity to do good, though she doesn't go around with a chip on her shoulder nor a sign on her back saying "I'm colored."

She has an appreciation for the close similarity between the problems of organized labor and those of the Negro. She belongs to three unions—the radio guild, the actor's guild, and the screen guild. She told one reporter that if he chose to interpret it that way, she was perfectly willing for him to say she regarded her union membership as a type of insurance.

But here's an actual development for which Lena Horne may be given credit. At the press party were representatives of the local white press—theatre critics and even editors. No other person, very likely, could have drawn them there despite the cordial invitation extended.

Most of them had never come in contact with members of the Negro press before—or with Lichtman Theatres management, any intelligent Negroes, for that matter. A few of them were so impressed that plans are now underway for an interracial press luncheon so more of the "white" press may learn what heart interests. But there was going on.

Yep, Lena's in there pitching, and she's throwing strikes as well as curves.

Colored Actors Make Few Errors
Atlanta World
12-14-44 G-2

HOLLYWOOD —(ANP)— Maybe it is a racial characteristic for them to feel that they are on the spot to start with, hence must do better than average, but colored motion picture stars are accredited by Hollywood directors as making fewer muffs in dialogue than do their fellow cast members.

There are a few actors in Hollywood who always know their lines, but there isn't one in the business who doesn't muff at least one in every picture. Hattie McDaniel, Bill Robinson, Lena Horne and Rex Ingram hold the best record for memorizing, say directors.

Usually it's a mental hazard or a peculiarity of speech, but at least once during the filming of any picture the writer, director or dialogue coach has to alter one line for each performer.

Actress Jean Muir gives views on Negro in films

Tribune - Los Angeles, Calif.
11-13-44
NEW YORK—Jean Muir, screen actress, in an interview with a reporter of the Afro-American, said that the film industry hadn't been too good to the Negro, but that he had made "some progress" in pictures in the last few years. She said that the Negro had suffered indignities and retardation in films mostly because directors and producers found portrayals of the Negro as stumbling, ignorant and awkward clown had great marketability. And that was all they were interested in.

For this reason, she went on to say, some actors and actresses have after many years grown into the type. "They reach an age," she said, "where poking fun at themselves and at their people is all they can do. Sometimes they aren't capable of accepting any other role."

Deploping their comparative lack of finish, Miss Muir said, "At times, they are so hammy that were they white, they would never get away with the same quality of performance." And she added that she couldn't understand why some of the roles offered weren't refused. For instance, she asked her interviewer, "Why did Canada Lee take that part in 'Lifeboat,' or Paul Robeson his in 'Tales of Manhattan'?"

Though not an American according to the story, Miss Muir admitted that the Negro part in "Sahara" had some dignity. But she feels the character of Gideon Parrish in "Freedom Road," current best seller in fiction, would offer a still better characterization for a Negro actor. Warner Bros. would be the ones to make the picture, she said.

"It has been suggested in Hollywood," she said, "that there be a code on the Negro, as there is on the Jew. This is very bad, and is definitely no solution to the problem. Such a code would completely eliminate the Negro as a character. Look what it has done to the Jew!"

"Where, for instance," she continued, "do you come across any film that shows a Jew as a character? Only in films in which so-

called innocent fun is poked at him, as when he is characterized as a Brooklyn character; or in war pictures to show Nazi brutality against minorities.

Declaring she was no communist, as she was branded for her support of the Spanish loyalists, and never was one, she said that Hollywood was always skittish about any disapproval of the fascistic European rulers until the United States was attacked. In the same way, she explained, Hollywood feared adverse market effects in the South if the Negro actor was freed of his accustomed stupid roles.

She contended that the South could not hold out forever against the Negro in dignified roles, if some company had the courage to make that kind of pictures and the pictures were good enough.

"Russia," she said, "though not as great a democracy as the United States, is far ahead of her in the solution of minority problems."

Last year Miss Muir made two speeches at Lincoln University on "The Negro in Films."

No Errors For Colored Stars

Baltimore, Md.
HOLLYWOOD (ANP)— Maybe it is a racial characteristic for them to feel that they are on the spot to start with, hence must do better than average, but colored motion picture stars are accredited by Hollywood directors as making fewer muffs in dialogue than do their white fellow cast members.

There are a few actors in Hollywood who always know their lines, but there isn't one in the business who doesn't muff at least one in every picture. Hattie McDaniel, Bill Robinson, Lena Horne and Rex Ingram hold the best record for memorizing, say directors.

Usually it's a mental hazard or a peculiarity of speech, but at least once during the filming of any picture the writer, director or dialogue coach has to alter one line for each performer.

They have been among the van guard of the theatre folk in lending every effort to raise the finance so necessary needed in winning the war. It is surprising to learn of the part they have assertedly taken against screening a story about Negro soldiers in the present and other wars of this nation.

Coast Theatres Bar Film, 'The Defender' Chicago, Ill.
Negro Soldier, Critics Find
port, in the form of something more significant than a mere rumor is going the rounds here to the effect that one of the Skouras brothers, head of the Fox West Coast theatres and head of the Theatre War Program committee, has flatly refused to permit the screening of the government produced film, "Negro Soldier," in any of the theatres under their charge. In refusing to permit a screening of the film, the official is said to have assumed a derisive attitude toward Negroes as a racial group. The Skouras Brothers are Greeks.

By LAWRENCE F. LAMAR
LOS ANGELES, (ANP) — A re-

Lena Horne More Than Pin-Up Girl, Says GI

8-5-44

Lena Horne is not only a popular pin-up girl with the armed forces overseas, both white and colored, but ranks among the top three pin-ups, according to First Sgt. Morris L. Murray, member of an Air Base Security Unit which has been in duty on the European fronts for two years.

Sgt. Murray, in a letter to his hearts of soldier boys, aunt here, named as the three Sgt. Murray is the son of F. most popular pin-ups Betty Morris Murray, co-owner of the Grable, Chili Williams and Miss Washington Tribune, and had been Horne. Lena's picture "is every-gun a career in news reporting where," Murray writes, "on jeeps, before being called to the armed two-tonners, dump trucks and I forces.

have even seen one on a tank destroyer, headed to blast the Jerries to hell and back."

The stage and screen star is more than a pin-up girl, the sergeant says. She is a "diplomat for the Negro race." She is not considered a colored pin-up, but an American pin-up and is cheered as lustily by white G.I.'s as she is by colored. Her charming, smiling face represents a "sweetness" of American womanhood, he says, that touches the hearts of America's soldiers all over the world.

"Yes, Miss Horne is a gorgeous creature," he says, "but more than that. We over here regard her as an international representative of the loveliest sepia beauties in America. She is not regarded by the Army as a colored actress but as one of the loveliest and most



MISS HORNE

8-5-44

tempted artists ever to warm the

Cut Calloway From New Pix; Lena Is Victim

7-28-44

Keep Sharp Eye
To Eliminate
'Equality' Scenes

BY DON DELEIGHBUR

NEW YORK.—The south is on the march again. This time they are not armed with rope, faggot, tar and feathers, but with more subtle and as cruel weapons—the censor's shears and the censor's blue pencil. They have found a new indoor sport involving the Negro and are busy in the Deep South shipping out Negro scenes out of moving picture films to keep the lilywhite audiences in Georgia, Tennessee, Mississippi and elsewhere below the Mason-Dixon Line from seeing Negroes in any semblance of equality with whites.

They believe—or rather, give the excuse—that this action prevents friction between black and white. The local exhibitors, however, are having terrific headaches and cases of indigestion since some of the censors are indiscriminately hacking out scenes in big pictures leaving blurred continuity and the entire film, confused and chopped up.

At Memphis, Variety reports, the censors snipped out scenes from the United Artists film, "Sensations of 1945," involving Cab Calloway and his orchestra. The censor declared

the scenes were "mimical to the public interest." Memphis reviewers said the rest of the pictures was "patched up" and "confusing."

SNIPPED OUT LENA HORNE

The censor at Memphis also snipped out of "Broadway Rhythm" all scenes in which Lena Horne was shown, although he got a bit lazy and confused and left in Hazel Scott. It has been said that Miss Horne was cut out of the last two pictures in several Dixie cities. It has been reported that newsreels showing Negro troops have been chopped out in Southern cities. This was discovered here in New York when inquiries at home offices and newsreel companies revealed that originality such scenes were put in.

Even the all-Negro film, "Stormy Weather," was held up for several months before Memphis allowed it to be shown to its lilywhite audiences. It was said that in several other cities the famous picture featuring Bill Robinson, Lena Horne and a flock of other top Negro stars was held up until censors were told that the picture would play colored and white theatres at the same time, day-and-date so that white theatres wouldn't be bothered with Negro attendance. Usually, white theatres get first run films first.

Certain bigtime exhibitors say that if Hollywood producers keep making scenes which social equality is implied, the South will adopt a municipal censorship similar to that of Adolph Hitler and the Nazi gang in Europe to protect white supremacy ideals and view points.

WOULD DEBUNK RACE

The South wants Hollywood to stop filming such scenes, or either make them in such a manner that they can be snipped out without interrupting the continuity of the picture. The South is absolutely cold and matter-of-fact on this issue. With the Negro being constantly highlighted in the political, economical and social life of the nation: with his participation in the war, both in uniform and in overalls in war plants, a significant contribution which is exciting praise from all over the world, the South is desperately trying to find some way of debunking the Negro—if only in the Southland.

Negroes, the South feels, in moving pictures, on the radio or on the stage, mean but one thing as far as entertainment is concerned. He must be the maid, the errand boy, the flunky, the bootblack, the thief, and everything else is bad. When such roles are cast in an intelligent sympathetic manner in which the flunky, etc., plays an important part as a man or as a woman instead of a handkerchief-headed "coon" or

"darker," then the South intends to put a stop to it either by staying away from the theatres or by censorship shears and blue pencils.

However, there is a rising tide of classes of whites in the South who do not intend to tolerate these insults to their intelligence and to their sense of right and wrong. They know the score and will soon demonstrate their disgust and distaste at what the cracker-Hitlers are trying to do. It will be these white people who will picket theatres who will write letters to the police department that control such censorship and demand the right of every American citizen to be seen and heard, whether he be Negro, Jew and Gentle. Hollywood might get enough courage to stop sending big hit films South. That would stop a lot of this foolishness.

NAACP Doesn't Care For 'Lifeboat' Either

Defender—Chicago, Ill.

NEW YORK.—Continuing its campaign for better roles for Negroes in the film industry by giving careful scrutiny to new movies, the NAACP has advised 20th Century-Fox Corporation that the role given Canada Lee in "Lifeboat" is "disappointing."

A report on "Lifeboat" was made by Donald Jones, of the NAACP staff, who saw a preview arranged by the New York Office of the producer. Jones, in his report to his office said the role of Joe Spencer "is strikingly non-essential; 'Lifeboat' could have been just as powerful if there had been no Joe Spencer. He was referred to as 'Charcoal and George.' The role is a sop, a weak gesture."

The NAACP letter to the producer declared: "It is our hope that 'Lifeboat' does not represent what Twentieth Century-Fox Film feels is a proper opportunity for Negro actors in the films and that future releases will show a more marked change in treatment."

Rex Ingram's Role In Film 'Sahara' Gets High Praise

Defender—Chicago, Ill.

NEW YORK.—Commendation of the Columbia Pictures Corporation for the role and dialogue given to Rex Ingram in the picture, "Sahara," a beginning toward further improvement in future films.

Recalling that Walter White and Wendell L. Willkie had conferred with leading Hollywood executives in July, 1942, with a view to getting better roles for Negroes in the films, the letter to Columbia, signed by Roy Wilkins, acting secretary, declared:

"Since July, 1942, several companies have made films which they stated that an attempt had been made to improve the role of the Negro; but in the opinion of this Association Columbia Pictures Corporation in 'Sahara' has made the outstanding contribution toward

Here's A Film Everyone Should
See. Writes Defender Columnist

BY LANGSTON HUGHES
NEW YORK.—The War Department has just shown to the press film ever flashed on an American Negro, green. It portrays, without the cus-

composers and arrangers were associated on the musical staff of the production, including William Grant Still, Phil Moore of "Shoo Shoo Baby" fame, Calvin Jackson, and Jester Hairston. 2-26-44

There is an excellent cast of Negro soldier and civilian participants, some marvellously beautiful shots of Negro types during the church scenes, and a quality of dignity throughout. Many colored persons present at the private screening in New York expressed the view that it is the most important film of Negro activities yet brought to the screen, and the hope is that it will have a wide showing all across America. Negro film patrons must ask for it at their neighborhood theatres. It is distinctly and thrillingly worthwhile.

CAMPAIGN AGAINST WRONGS

Portraying Of Race Unfavorably Hit

NEW YORK, June 1—In a far-reaching campaign more than 500 stage, screen and radio performers have adopted a Declaration of Principles calling on the entertainment industries to initiate immediately a program "of treating the Negro problem in full truth with full seriousness" as a contribution to national unity.

Put In Bad 'Light'

The program asks that: "Writers of books, plays, radio scripts, motion pictures, short stories and comic strips cease telling pre-Civil War lies about the Negro. Negroes are not 'happy-go-lucky, lazy illiterates, clowns, cowards, superstitious, ghost-ridden, liquor-drinking, chicken-stealing, watermelon eating, jazz-crazed Aunt Jemimas or Uncle Toms who at their worst are villains and at their best slavish admirers of their white 'superiors.' We wish these dangerous vilifications to stop forever."

"The theatre, radio, dance bands, night clubs and symphony orchestras insist that discrimination against the Negro—cease. The Negro artist is to be judged on his merits and not on the color of his face."

Satisfying Prejudices

"The moving-picture industry face out and find a solution to the prejudices of Southern customers and the prejudices of Southern theater-owners. These prejudices for too long controlled the industry's ability to treat seriously and justly of the Negro. Decent Southerners must come to the aid of the moving-picture industry and come quickly."

The Declaration says: "The most vicious result of a vicious mind is the concept of the right of one man to subjugate another. We are fighting against it now. White men, black men, and yellow men all over the world are giving their lives by the millions; they believe in equality of man and are now dying to secure it."

The Declaration, written by Maxwell Anderson, Lillian Hellman and Peter Lyons was read by Herman Shumlin at a meeting of the Entertainment Emergency Committee.

WHITE MAN'S VIEWS

(Hollywood's Fear of South Reasons for Negro Stereotypes)

July 1, 1944 (By TED LE BERTHON)

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

RECENTLY, within three days of each other, two Los Angeles journalists, covering Hollywood, took quite different approaches to motion picture caricaturing of Negroes: William H. Moorring, who does a movie column in The Tidings, the Catholic weekly maintained that whereas the Negro is too often portrayed as a comic on the screen, he is seldom if ever depicted as a gangster, thug, political chiseler or any sort of bad character. He charges stereotyped Negro screen characterizations up to the monotonous thinking habits of screen writers who think of all races and nationalities in terms of broad types. He insists there is no organized anti-Negro bias in Hollywood.



Mr. Le Berthon

Phil Carter, columnist in The Tribune, Negro weekly, declared that precisely what are needed on the screen are some Negro villains, that as Negroes are depicted at present they are not being respected. There are too many being characterized, he points out, as sweet, simple souls with a childlike faith in God, who often are delightfully immoral in an irresponsible sort of way.

WANTS BULLDOG TRAITS SHOWN

Carter, avers that the screen writers appear to follow a "propaganda line," calling for the Negro's eyes to be ever turned Heaven-ward, while the whites, however, touched by this religious fervor in Negroes, are utterly unwilling to let God work every-thing out for themselves, but vote, organize and wage wars to get what they want.

It is Carter's opinion that white moviegoers should realize that Negroes too are "capable of hate, duplicity, intrigue and revenge," and that with this realization will come more respect. "Nobody kicks a bulldog," he observes.

AN ENDORSEMENT OF SEGREGATION

I wish I had added that no one in a new sense, one for the white, another for the colored race. The Hays office, of course, is meaningless. It is the Association of Motion Picture Producers passing on its own greed-geared creations and being quite immune by now to their smell. They call this "self-regulation."

I DON'T think it matters whether Hollywood demeans the Negro because of its stereotyped thinking or because of organized bias. If someone gives me a swift kick in the pants it hurts me just as much whether the kicker is feeble-minded or a mental giant who is biased against me. It is Hollywood's greed, it's fear of offending the Southern market, and not anti-Negro bias, that has accounted for its perpetuation of Negro "stereotypes," its failure to depict Negro and interracial life in their wider aspects, and its mono-racial productions implicitly endorsing segregation.

SCREEN HAS DOUBLE MORAL STANDARD

What are needed are not more Negro screen villains, but more Negroes realistically depicted as responsible individuals, capable of doing a noble thing today, and a noble thing tomorrow. There is no dignity in being a happy-go-lucky, morally irresponsible per-ward, while the whites, however, touched by this religious fervor in Negroes, are utterly unwilling to let God work every-thing out for themselves, but vote, organize and wage wars to get what they want.

PHIL CARTER indicates his understanding of this when he re-sents the Hays office okaying unabashed, hot love scenes between a colored married man and a pret-ty colored girl in "Cabin in the Sky" under circumstances that would not have been okayed had the characters been white.

In short, the Hays office implies to do his job with old can-

Jerry Scott Signs With Metro Studio

Daily World—Atlanta, Ga.

By Lawrence F. LaMar

HOLLYWOOD (N P B) — Chicago's 15-years-old Sepia singing star Jerry Scott, is all set to go into the cast of Metro-Goldwyn-Mayer studio's current musical, "Thrill of Romance". He will have youthful competition in 14-year-old Helene Stanley, who sings and dances beautifully.

Cast of "Thrill of Romance" included Henry Travers, Tommy Dorsey orchestra, Luritz Melchior, Metropolitan opera star, Frances Clifford and the two young actors.

'Time' Finds Slip-Ups In Picture 'The Negro Soldier'

Chicago, Ill.

4-1-44 — Time magazine for this week carries a brutally frank review and story of the picture, "The Negro Soldier," which the war department has decided cannot be released for commercial purposes. The review follows in part: "The Negro Soldier" (U. S. Army Signal Corps) — This short moving picture has been two years in the making. The War department authorized the film, but Lieut. Paul Vogel, the chief cameraman, to do his job with old can-

which he pilfered (for the occasion) from Universal. During the shooting of one snowy sequence these tired machines froze up and he had to use an Eyemo 16 mm.

"As anyone can see who knows or cares anything about the seriousness of the subject, the makers of the film have not included any of the dynamite implicit in a truly forthright treatment of the subject. There is no mention of segregation, of friction between Negro soldiers and white soldiers and civilians. But Carlton Moss, a Negro who wrote the film's script, was overall

came-as. Another addition to the cast which includes Louis Armstrong's orchestra, is dainty singing star Dorothy Dandridge. 5-27-44

Ray McCarey directs "Atlantic City," famed playground of the gay nineties, which features Constance Moore and Brad Taylor. Buck and Bubbles, the scintillating glamor of La Dandridge and the giant musical tones in blues featured by the Armstrong aggregation should well suffice to make the Sepia element felt in the production of that era.

Hollywood Happenings

Amsterdam News

By LAWRENCE LAMAR

Nina Mae McKinney lands Role in 'Dark Waters' Film

HOLLYWOOD (NPB)—Nina Mae McKinney makes her return in picture "Dark Waters" is due to have a United Artists release.

Buck, Bubbles and Dandridge In Republic Film

HOLLYWOOD (NPB)—Buck and Bubbles, notable music-comics of stage, screen and radio fame, return here for screen roles in the current Republic Production studios' super entertainment extravaganza "Atlantic City" now before the

adviser for the production and acted in it, assured white friends who were discouraged by its mildness that the picture would mean more to Negroes than most white men could imagine. 4-1-44

Sneak-previews for Negro soldiers proved that Mr. Moss was right. At first the men, who have learned to expect veiled contempt in most Hollywood handling of Negroes, froze to hostile silence. But

Singing Sensation in "Two Sisters and a Sailor"



Lena Horne sings the new "Trembling of a Leaf" in Metro-Goldwyn-Mayer's gay musical comedy, "Two Sisters and a Sailor," in which she is featured. Members of her band shown above are Olivette Miller, daughter of the famous comedian, Flournoy Miller, left; Phil Moore, composer of "Shoo Shoo Baby," and Aaron Walker. Jimmy Durante has the comedy lead and June Allyson and Van Johnson have the title roles.

Walter Wanger Gives Views On The Negro In The Films

Wants A Program Of Adult Ed. First

By VERA AVERY

HOLLYWOOD, Calif. — (Calvin's News Service) — That the question of the Negro in films is a problem of civilization rather than a racial problem is the firm belief of Walter Wanger, president of his own film company in Hollywood and also president of the Academy Motion Pictures Arts and Sciences. It was he who arranged the now-famous Willkie-White-Wanger luncheon with Hollywood executives some months ago. He considers this a vital American problem which

can be solved only by everyone working together in tolerance, and by not allowing ourselves to be come irritated, a circumstance calculated to serve the enemy plan of "divide and conquer."

Program

Mr. Wanger added that he thought the most important thing is to embark first on a program of adult education, for public enlightenment as well as to remove the general apathy that makes unhealthy racial conditions possible in any part of the country.

As far as the film business is concerned, Mr. Wanger explained that it has no subsidies. Unlike the press, it does not depend on advertisers for its financial support. Therefore it's at the mercy of its audiences and must look to

boxoffice figures to indicate the trend of public taste. He declared that if a play or book dealing with modern Negro life were to become a best-seller, every producer in Hollywood would bid for it, for the really great things in films are written first. In other words, a producer depends most of all on creators. Unfortunately, much of the present-day popular literature about Negroes has not been the sort that would lend itself to films. Even in our literature, in Mr. Wanger's opinion, we have been slanting toward a materialistic world. Nowadays people spurn spiritual matters in favor of industrial expansion, making money and so forth. This is reflected in our literature and our literature is reflected in films.

Controversial literature (under which heading much of the Negro material would come) is usually taboo in films.

Mr. Wanger emphasized the fact that every minority group has problems in Hollywood. He has found "Uncle Tom's Cabin." Hollywood people, in the whole, to be very well-intentioned toward Negroes. There was no Academy award more popular in the film colony, he said, than the one given to Hattie McDaniel for her work in "Gone with the Wind."

Race Question

At this point, Mr. Wanger began to interview this reporter, asking significant questions about racial problems. I had to admit that such things are so complex that it is hard to make a capsule statement or indulge in generalities. He might have told me the same thing about the film situation if he cared to. I believe that he is sincere and genuinely interested in the Negro problem, not merely as a racial issue, but as something which belongs to the making of a more perfect America.

would have been astute enough to accept his ideas) to provide a good story?

In line with the view that Hollywood would follow in the wake of book publishers or play producers, I mentioned to Mr. Wanger the fact that publishers reject a great deal of material that isn't directly in line with their own views on the ground that the public won't accept this or that. My contention was that if everyone waits for everyone else to take the lead, there never will be a change in a more or less static situation, even though some few departures are now being made.

Mr. Wanger, however, brought out the fact that someone is always asking him why he doesn't make this or that type of film, without taking into consideration the small but important item that the trade papers, which record box office trends, say the very opposite type is commercially acceptable. He also hoped that when the future brings a new type of Negro dramatic actor to the screen, we will not completely forget the Negro entertainer who, in his opinion, is loved by the public and whose popularity will never fade.

Robeson Won't Play Role of Uncle Tom

Afro-American

May Cast Lena Horne in "Uncle Tom's Cabin" Pic.

By E. B. REA

BALTIMORE — Paul Robeson, singer-actor now appearing in "Othello," playing the Shubert Theatre in New York, will play no Uncle Tom role in Metro-Goldwyn-Mayer's proposed revival of the Harriet Beecher Stowe's "Uncle Tom's Cabin." "I have received no offer. If so, accept," he told the Baltimore Afro-American on Monday, following a syndicated release Friday by Louella Parsons, Hollywood columnist, that "There's a hot rumor that Paul Robeson will play Uncle Tom, or at least be offered the role."

Asserting that Metro-Goldwyn-Mayer would sponsor the revival of the film, "just as Harriet Beecher Stowe wrote the book that helped set off the Civil War," the writer reported that Lena Horne would enact the role of Eliza, with Margaret O'Brien as Little Eva and Lewis Stone as Sinclair.

No Reply from Studios

Miss Horne, who is currently in Hollywood doing a film "Two Sailors and a Girl," could not be reached up to press time (Tues-

day) to verify the report, while later denied the report. MGM studio executives failed to reply to inquiries.

A year ago last July Wendell Willkie had some pretty strong things to say to Hollywood concerning its regards to casting colored Americans, and films hinging on "race imperialism." As a result Hollywood pledged itself to a sincere effort to correct its picture of colored people. "Uncle Tom's Cabin" certainly falls in the category with D. W. Griffith's ill-famed "Birth of a Nation," which more than a year of Temple Kneseth Israel of Far Rockaway for his efforts on behalf of minority racial groups. The award will be presented at the

DATELINE, INC.
Film Business

But Public, Not Race, Determines Policy, He Hints

By VERA ARVEY

HOLLYWOOD — (CNS) — Although it is not as large as some

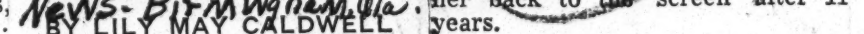
Republic Head Wants Colored

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WASHINGTON—(A N P)—The American Red Cross has had its work filmed in various theatres of operations, and it is being readied for distribution by the war activities committee of the war department, as part of the annual drive.

Where as all of the white soldiers portrayed in the film short are shouldering guns or going about the normal chores occasioned by war, or being in a theater of operations, the Red Cross has shown Negro soldiers as nothing more than clowns. The entire film runs about 12 minutes, and a brief shot is given over to a group of Negroes who are gathered around a piano. One of the men is playing, the others are clapping their hands, "Yassuhine" and grin

Then M.G.M. Publicity Chief Howard Strickling quit hedging, formally announced that the production was "indefinitely" postponed—which is diplomatic dialect for forever.



Meanwhile, Tallulah is ready for her next Broadway play which is being written especially for her by Moss Hart, and will be produced by Playwrights. Hart is in Hollywood at 20th Century-Fox Studios, adapting his "Winged Victory" to the screen. While she is awaiting his return to New York, Tallulah is vacationing at her new home in Connecticut which she bought just before going to Hollywood to make "Lifeboat," the picture that brings.

Because of her long absence, an impression had gotten about that Tallulah did not like movies. She labels it a "misimpression."

Numerous times in the past, Edwin Schallert, Los Angeles Times drama editor, points out in a full-page front-page story about La Bankhead, the studios have tried to make a Bankhead deal, but the conditions weren't right. "Much of the time," Tallulah told him, "I had my stage engagements. Some of the

time I wasn't convinced the parts were right. I felt I should be sure about returning. * * *

production of 'The Little Foxes.'



MOVIES VS. STAGE—Tallulah Bankhead's "magnificent performance" in "Lifeboat" has brought her a fabulous long-term offer from Joseph Schenck, but Tallulah will do a Broadway stage show Moss Hart is writing for her before returning to Hollywood.

But in neither case did things work out, and I am much happier that it is this picture with Alfred Hitchcock, whom I admire so greatly."

At the time Tallulah received call for "Craig's Wife" on the screen, she was rehearsing "Reflected Glory," and again, when the role of "Mrs. Steffington" turned up, she was in the middle of a Broadway run.

"When 'Lifeboat,' a tempting movie role, came along in the summertime, you see, I lost no time grabbing it. I've enjoyed working in Hollywood between stage shows. My idea of a perfect arrangement would be a play in New York in the Winter and a picture in Hollywood in the Summer," Tallulah says.

"Lifeboat" is called by Life magazine in a six-page story, and by Time magazine in a two-page review in current issues, "the most controversial picture of the past year," and Newsweek in a three-page review hails Tallulah's return to the screen as "an unqualified success."

Of "Lifeboat," Howard Barnes in a two-column review in The New York Herald Tribune—on page one—says in part:

HER RETURN TRIUMPHANT
"TO MY MIND it is a brilliant, stirring and tremendously provocative screen account of the present struggle. . . . A memorable film. . . . A bitterly absorbing and pictorially beautiful show. . . . It approaches the war from an oblique angle, but

it is one of the most pertinent and disturbing war pictures that has come out of Hollywood. . . . The consummate direction of Alfred Hitchcock is largely responsible for what might be termed a tour-de-force. In John Steinbeck's original script, the Jo Swerling adaptation, and the superb acting of Tallulah Bankhead and a perfectly chosen cast, the great man has had signal collaboration on a brilliant cinematic achievement. . . . There is such a wealth of significant incident in the work, such cumulative suspense in the account of an oddly assorted group of castaways, and such terrifying clinical footnotes on our Nazi enemies that 'Lifeboat' stacks up impressively as entertainment or work of art. . . . Only by seeing 'Lifeboat' can one appreciate the enormous skill with which it has been fashioned. 1-30-44

"TALLULAH BANKHEAD comes into her own on the screen in this picture. As the well groomed and brittle commentator on world disaster, who finds herself in a microcosm of catastrophe, she is supremely assured and appealing. . . . Mary Anderson (who hails from Tallulah's native Alabama) never misses an acting trick. . . . All in all," says Critic Barnes, "'Lifeboat' is a film to treasure among the best."

NEW FILMS
Daily Worker-New York
LIFEBOAT, a 20th Century-Fox production directed by Alfred Hitchcock. Original story by John Steinbeck. Screenplay by Jo Swerling. At the Astor. 1-15-44
By David Platt

From the point of view of knocking out the Axis and winning the war, Alfred Hitchcock's "Lifeboat," which sailed into the Astor the other day is about as useful as diving helmets in the stratosphere or silk underwear on the route to Murgansk. As serious drama it's a huge joke, psychologically and politically false. It includes murder, suicide, amputation, drowning, a typhoon, funeral, love-affair, marriage, espionage and all the other elements that go to make up a suspenseful melodrama. As a detective story it is exceptionally well acted and holds your interest, but it is below the accustomed Hitchcock standard for this sort of thing. 1-15-44

Technically "Lifeboat" represents an engineering feat of commendable proportions. Most of it was shot in a studio tank not much larger than a goldfish bowl. But as far as presenting our side in the war, the film flounders around and is about as articulate as goldfish. There are nine democrats and one Nazi master-mind in Hitchcock's "Lifeboat." The Nazi is the only one in the boat with a plan. He is the man of

"LIFEBOAT" AT THE ASTOR THEATRE
science, the result of good clean living, the lover of music, the speaker of many languages, the cultured superman of John Steinbeck. The anti-Nazis are for the most part incompetent, cynical, spineless, ineffectual. Most of them are pacifists, full of despair and defeatism. Not one forthright spokesman for our side. Not one honest line about the war.

The Characters Not Representative
The WAC (Mary Anderson) nurse, hates killing on either side. A queer creature to be in an American uniform. The Negro steward (Canada Lee) is a pacifist. The millionaire (Henry Hull) doesn't know what the war is all about, nevertheless having ventured inside his own shipyard. The cynical newspaperwoman (Tallulah Bankhead) seriously believes the propaganda that Nazis are men of iron in a world of flesh and blood. There are several merchant seamen on board, all non-union men apparently. The one anti-fascist individual. (John Hodiak) whom you would expect to be the most uncompromising toward the Nazi also falls under the spell of the superman. So it is the representative of the "master race" who takes over the ship during a storm, saves the lives of the anti-Nazis and becomes the

ship's motor. He is the only one who rows. The others are too tired to move. When the anti-Nazis sleep, he plans and schemes. Toward the end when his crimes are finally exposed and he is pounced on and killed and thrown to the sharks, our side sits around in a daze not knowing what to do. No one makes an effort in the direction of the wheel. A deep feeling of what's the use comes over every one now that the "German, our motor has gone." The crew is saved not by their own efforts but by the fortunate intervention of an American destroyer.

Of all the muddled films on the war this beats everything by a mile. In the light of the steady deterioration of the Nazi "iron men" on the Eastern Front and the growing strength and unity of the democratic forces against fascism, Alfred Hitchcock's "Lifeboat" has missed the boat—but completely.

City's Civic Leaders Preview Army Film, 'Negro Soldier'

Presented with good taste, restraint and a careful avoidance of past or present grievances, "The Negro Soldier," a War Department documentary film, was previewed at Scoop Theater yesterday by an audience composed largely of white and Negro civic leaders.

Sponsoring the film with the War Department were the Louisville Chapter of the Union for Democratic Action and the Louisville Defender. Made by the United States Army Signal Corps under the supervision of Col. Capt. Stuart Heisler, the story Frank Capra, and directed by was written and narrated by Carlton Moss, a Negro, was

cast as the minister. He traces the role the Negro has played in the development of this nation beginning with the first person killed at the Boston Massacre—Crispus Attucks—to Pvt. Robert Brooks, one of the first American soldiers to die in the present war. One scene shows Negro soldiers in World War I receiving the Croix de Guerre in France. Another depicts the monument in France commemorating the service of Negro soldiers. This monument, the narrator, points out, was blown up by the Nazis. An unusually interesting and chronological tracing of the training of the soldier is presented, indicating that the Negro is serving in all branches of the service. "We would like to make it possible for everybody to see this picture," commented Dr. Harvey Webster, acting president for the Union for Democratic Action.

Goldwyn-Mayer announced this week that "plans for producing 'Uncle Tom's Cabin' have been shelved."

LOS ANGELES.—Vice-President Henry Wallace this week criticized plans by the Metro-Goldwyn-Mayer studio to make a movie of "Uncle Tom's Cabin."

Joining in a growing protest movement against the projected film of the Civil War story that portrays Negroes as servile and cringing, Wallace gave his views in an interview with the Committee on Unity in Motion Pictures. Wallace declared: "I do not think this is the right time to do a picture like 'Uncle Tom's Cabin.' I feel that it would be of greater benefit to the country at this time to film a story on the life of the eminent scientist, George Washington Carver."

Role In 'Sahara' Is Given Approval

Daily World-Atlanta, Ga.
NEW YORK—(S N S)—Columbia Pictures Corporation for the first time in its history has given Rex Ingram in the picture, "Sahara," starring Humphrey Bogart, a resolution of the Board of Directors of the NAACP at its February meeting. Recalling that Walter Wendell White had with leading Hollywood executives in July, 1942, with a view to giving better roles for Negroes in future films, the films, a letter to Columbia, signed by Roy Wilkins, acting secretary, declared: "Since July, 1942, several companies have made films in which they stated that an attempt had been made to improve the role of the Negro; but in the opinion of this Association Columbia Pictures Corporation in 'Sahara' has made the outstanding contribution to the cause of the Negro by Mr. White. Accordingly, I am authorized in behalf of our Board of Directors to congratulate your corporation and to say that we trust this will be but a beginning to get further improvement in future films."

Protests Force MGM To Shelve 'Uncle Tom Film'
Chicago, Ill. 2-19-44

HOLLYWOOD—(ANP)—Snowed under by an unprecedented barrage of protests from sources all over the country—a thing which caught studio officials completely by surprise—the publicity department of Metro-

Wanger Believes Movie Chance Should Wait for Civilization

Says Negroes Should Train for Movies, But Time Is Not Ripe Now

Call - KANSAS CITY - 1-11-44
By Verna Arvey

HOLLYWOOD. — That the question of the Negro in films is a problem of civilization rather than a racial problem is the firm belief of Walter Wanger, president of his own film company in Hollywood and also president of the Academy Motion Picture Arts and Sciences. It was he who arranged the now-famous Willkie-White-Wanger luncheon with Hollywood executives some months ago. He considers this a vital American problem which can be solved only by everyone working together in tolerance, and by not allowing ourselves to become irritated, a circumstance calculated to serve the enemy plan of "divide and conquer."

Mr. Wanger added that he thought the most important thing is to embark first on a program of adult education, for public enlightenment as well as to remove the general apathy that makes unhealthy racial conditions possible in any part of the country.

NO SUBSIDIES

As far as the film business is concerned, Mr. Wanger explained that it has no subsidies. Unlike the press, it does not depend on advertisers for its financial support. Therefore it is at the mercy of its audiences and must look to box office figures to indicate the trend of public taste. He declared that if a play or book dealing with modern Negro life were to become a best-seller, every producer in Hollywood would bid for it, for the really great things in films are written first. In other words, a producer depends most of all on creators.

Unfortunately, much of the present-day popular literature about Negroes has not been the sort that would lend itself to films. Even in our literature, in Mr. Wanger's opinion, we have been slanting toward a materialistic world. Nowadays people spurn spiritual matters in favor of industrial expansion, making money, and so forth. This is reflected in our literature and our literature is reflected in films. Controversial literature (under which heading

much of the Negro material would come) is usually taboo in films. Mr. Wanger emphasized the fact that every minority group has problems in Hollywood. He has found Hollywood people, in the whole, to be very well-intentioned toward Negroes. There was no Academy award more popular in the film colony, he said, than the one given to Hattie McDaniel for her work in "Gone With the Wind."

At this point, Mr. Wanger began to interview this reporter, asking significant questions about racial problems. I had to admit that such things are so complex that it is hard to make a capsule statement or indulge in generalities. He might have told me the same thing about the film situation if he cared to. I believe that he is sincere and genuinely interested in the Negro problem, not merely as a racial issue, but as something which belongs to the making of a more perfect America.

Yet, I wondered why, when all these years the movies have admittedly cornered the best creative talent, someone couldn't have turned out a good screen "original" about Negroes. And why could not a fine Negro author have been employed to work with Hollywood scenarists (provided that they would have been astute enough to accept his ideas) to provide a good story?

In line with the view that Hollywood would follow in the wake of book publishers or play producers, I mentioned to Mr. Wanger the fact that publishers reject a great deal of material that isn't directly in line with their own views on the ground that the public won't accept this or that. My contention was that if everyone waits for everyone else to take the lead, there never will be a change in a more or less static situation, even though some few departures are now being made.

Mr. Wanger, however, brought out the fact that someone is always asking him why he doesn't make this or that type of film, without taking into consideration the small but important item that the trade papers, which reflect the box office trends, say the very opposite type is commercial-

ly acceptable.

"UNCLE TOM'S CABIN" AND UNITY

People are talking about the announcement by Metro-Goldwyn-Mayer that "Uncle Tom's Cabin" will be filmed in technicolor. . . . People are saying that now is not the time for the filming of the picture and that it will cause disunity in the nation. People are remembering that "Uncle Tom's Cabin" was a book to create sentiment against slavery and many are remembering that it was said that this book did more to finish lighting the spark of the Civil War than any other single document.

NOW IS NOT THE TIME

We are saying that the issue of the film in all its intended "sympathetic treatment" will irk the Negro and will recall days which should best be forgotten and at least at this time. "Uncle Tom's Cabin" served its purpose in arousing the nation against slavery. It has the same brutal outlook as the work of the late Col. Dyess in explaining "The Death March From Bataan." This has been released to show how brutal is the Jap in his treatment of American prisoners of war. "Uncle Tom's Cabin" pointed out the brutality that the slave masters wreaked upon pitiful helpless victims.

It was from this great classic that the name "Uncle Tom" was lifted to mean a "mealy mouthed Negro who was afraid to lift his voice in protest even after protest became possible. Negroes hate Uncle Toms and everything they represent.

Now is not the time to release this classic, in a film medium. We are too close to the Civil War and all it represents. We are in effect still fighting the Civil War, but only in a lesser degree. The south is seething today and Southern Congressmen are locked in battle with liberals because "Negroes are getting too big for their britches," as one Congressman put it. In essence the Congressman meant that the federal government was giving too much equality to Negroes.

The Southern white man will dislike "Uncle Tom's Cabin" too. Not that we go out for fighting his point of view. He will be reminded that much of the trickery which was perpetrated upon the Negro slave in that book is still being done. The Ne-

gro is still being beaten and hung for something he has not done and would not have the nerve to do. . . . No, the time is not right for the filming of "Uncle Tom's Cabin."

By FREDI WASHINGTON

[Last week this column protested the filming of "Uncle Tom's Cabin" by producer Arthur Hornblow at Metro-Goldwyn-Mayer Studio. A telephone conversation with Lena Horne revealed the fact that she had not been approached to do the role of Eliza even though she had been announced for the part. Jimmy Fiddler on his Sunday night program said, "due to agitation by a Negro newspaper ('PV'), on the filming of 'Uncle Tom's Cabin,' Lena Horne is protesting the making of the picture by her studio. "An interview with Hornblow by Leon Hardwick, coast reporter, which is printed below, makes it imperative that Negroes everywhere, write letters to MGM Studios, Culver City, Calif., demanding that "Uncle Tom's Cabin," not be made into a film.]

By LEON H. HARDWICK 2-12-44

OFFICIALS OF METRO-GOLDWYN-MAYER studios confirmed reports this week that plans are underway for the production of Harriet Beecher Stowe's highly controversial, *Uncle Tom's Cabin*, with the first shooting to begin within the next three months. In a conversation with Arthur Hornblow, who will produce the screen version of the famous novel, this writer learned that MGM plans to make this one of its truly big pictures of the year. "It will be made in technicolor and we intend to adhere to the general theme of the original, which we consider one of the great works of all times," Mr. Hornblow stated. When told that it was this writer's opinion that a wave of protest from Negroes, labor unions and liberal whites all over the country would arise when it becomes known this picture will be made, the noted producer expressed amazement. "I can't agree, naturally," he said, *Uncle Tom's Cabin* is an American classic. In recent years, certain road companies have 'burlesqued' the play, but we intend to make it an entirely serious effort."



FREDI

WE PREFER TO FORGET SLAVERY

I contended: "But we Negroes would prefer to forget the slave background as American history. We tire of seeing ourselves depicted constantly as bootblacks, porters, maids and now—of all things—slaves." Mr. Hornblow emphasized his genuine amazement again. "I think this book did worlds of good in pre-Civil war days by presenting the Negro's case as that against the Simon Legrees. I think today, a picture of this nature could accomplish the same thing."

SYMPATHETIC TREATMENT

"For instance, we intend to depict Negro home life, his joys, his sorrows, all about plantation life of those days, showing the basic qualities of the colored race to be no different from those of any other peoples. We intend to give this classical work and the Negro every consideration, insofar as sympathetic treatment is concerned. I've been acquainted with several colored leaders for some time and personally am extremely sympathetic to the Negro cause in this country. I must emphasize that this venture is not propaganda, but a picture of a really good book, the same as would be *David Copperfield*, or any similar classic."

When warned that national, even international repercussions would be forthcoming if this book is filmed, Mr. Hornblow courteously disagreed.

The War Department has called for an overseas colored unit. There is just a little question now of a female singing star to entertain the boys and act as a booster for their morale. Dorothy Dandridge, Ida James, Lena Horne, Savannah Churchill, Delores Brown all could fill the bill. Who is going to take time out and do their share for these men who have not seen any of their own stars since leaving home? Martha Raye, Mitzie Mayfair, Kay Francis and many other white stars have been. Do they think more of their men than we do of ours? How about it girls? Get in touch with USO, 40 E. 40 st. ON THE NEGRO IN FILMS: RE-PUBLIC'S PRESIDENT VALUES HIS NEGRO BUSINESS (By Verna Arvey, (Exclusive) HOLLYWOOD Calif. — (Calv n's

MOVIES
Week by Review
HERBERT YATES GIVES NEWS
CALL FOR PINUP STARS FOR OVERSEAS

question asked him on this subject. His remarks were enlightening in more ways than one to this reporter. 2-19-44

"I personally have not seen many Negro motion pictures," he began. "Some of the ones I did see I thought had exceptionally good talent; however, the production values of the pictures were rather meager but I imagine that for the entertainment purpose for which they were designed they were accepted throughout the country and met with great acclaim.

success, I should say that if the subject matter is sufficiently interesting and warrants the expenditure of a large sum of money, that the picture would have a chance of being as successful as any other picture of comparable interest and cost. A picture made around the life of

around the life of Booker T. Wash-
ington or the great scientist, Dr.
Carver, perhaps would be a very
interesting one to people in all
walks of life. As to whether a
picture of this kind would be a
commercial success, I really could
not say because all pictures have
an element of risk. However, the
subject matter would not be a
hindrance to its success.

2-19-77
"It is only fair to state," Mr. Yates continued, "That all motion picture companies are in the business primarily to make money, and in order to make money their entertainment policy must be dictated by the public. No motion picture company could stay in business very long without designing pictures according to the dictates of the public the type of picture they want when they want it, you may rest assured that they will show their lack of enthusiasm by staying away from the box office. I recognize the value of the motion picture as a educational medium. However, the education-

In reply to the question concerning the employment of colored people in his studio other than actors or menials, Mr. Yates said that they do employ many colored people at Republic Studios throughout the year in their picture casts, but as far as the technical side of film production is concerned, their studio is unionized from the front gate to the janitors, and the employees on the lot are secured from the various crafts of the American Federation Law.

MGM To Produce
Journal and Guide *Norfolk, Virginia*
'Uncle Tom's Cabin'
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HOLLYWOOD, Calif.—(ANP)—Officials of Metro-Goldwyn-Mayer studios confirmed reports this week that plans are underway for the production of Harriet Beecher Stowe's highly controversial "Uncle Tom's Cabin," with the first shooting to begin within the next three months.

A tentative cast already is being assembled, with the glamorous Lena Horne slated to play the role of Eliza.

According to current plans Lewis Stone will be cast as the kind master, St. Clair, with the child star, Margaret O'Brien, who scored such a hit in "Journey for Margaret," playing the role of Little Eva.

In a conversation Tuesday with Arthur Hornblow, who will produce the screen version of the famous novel, this writer learned that MGM plans to make this one of its truly "big" pictures of the year. **JOURNAL** and " "

DONE IN TECHNICOLOR

"It will be made in technicolor and we intend to adhere to the general theme of the original, which we consider one of the great works of all times," Mr. Hornblow stated.

When told that it was this writer's opinion that a wave of protest from Negroes, labor unions and liberal whites all over the country would arise when it becomes known this picture will be made, the noted producer expressed amazement. 3-12-46

"I can't agree, naturally."

he said, "Uncle Tom's Cab in' is an American classic. In recent years, certain road companies have 'burlesqued' the play, but we intend to make it an entirely serious effort."

I contended: "But we Negroes would prefer to forget the slave background as American history. We tire of seeing ourselves depicted constantly as bootblacks, porters, maids and now—of all things—slaves."

Mr. Hornblow emphasized his genuine amazement again. "I think this book did worlds of good in pre-Civil war days by presenting the Negro's case as that against the Simon Legrees. I think today, a picture of this nature could accomplish the same thing."

SYMPATHETIC TREATMENT

"For instance, we intend to depict Negro home life, his joys, his sorrows, all about plantation life of these days, showing the basic qualities of the colored race to be no different from those of any other peoples. We intend to give this classical work and the Negro every consideration, in so far as sympathetic treatment is concerned.

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SMOKE OUT LEGREES

"I believe that our sympathetic treatment of this work will smoke out all the Simon Legrees left today," he said. "However, I must admit we haven't heard any other side to this question before. We just presumed that, because 'Uncle Tom's Cabin' is such a wonderful classic and so popular, even today, that a film version of it would be widely accepted by all the people.

"The picture has been done before on the screen, two or three times in fact. However, it's never been done on the scale we intend making it."

I tried several times unsuccessfully to contact Miss Horne to learn if she would accept the role of the illegitimate Eliza if and when it were offered her. I understood, however, that she has denied any knowledge of the situation.

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Sympathetic Treatment

[illegible]

The dance, featured in the opening scenes of "Sensations," begins with Eleanor and David entering from behind two towering pillars. They open with a slow tap routine, then the speed increases until they are throwing each other all over the place at a mad juggling pace.

In this sequence she tosses aside her inhibitions and goes into a lowdown boogie-woogie routine with David Lichine. This is Lichine's first try at boogie—a far cry from his Ballet Russe—but he emerges with flying colors. Sentiment in the production department favors Cab to her five routines.

5-31-44

Chicago III

Defender, Chicago, Illinois

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 with a number of Negro theatres
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 terested in giving creditable and
 dignified parts to Negro perform-
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 in sending a detailed reply to
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Producer Sees Book As Classic.

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71-1944

Army Wants All U. S. to See Film It Made About Negro Soldiers

Courier-Journal - Louisville, Ky.

2-18-44

Calls Movie Honest Statement

By JACK O'BRIAN

New York, Feb. 17 (AP)—"The Negro Soldier" is a new War Department documentary film about which service officials have few illusions. Following a screening for the press and liberal organizations this week in Manhattan, Army officers, led by Brig. Gen. Benjamin O. Davis, only Negro general in the U. S. Army, appealed for help to have the film distributed generally in all parts of the nation—"including the South."

The film, a factual and understated picturization of the Negro's part in the present conflict as well as in American history, has been produced without a jangling note.

Has No Ax to Grind.

General Davis explained that the film presents no ax to be ground, contains no elaborate fabrication of the Negro's part in the war.

"This is an honest statement of the work accomplished by Negro soldiers in this war and in the history of this country," said General Davis.

"In the interests of honesty and explanation of the Negro soldier's part of the entire American battle for democracy, it is important that we find audiences for it. It is my sincere hope that it will be shown everywhere, from Canada to the Gulf and from coast to coast."

Has Few Heroics.

Looking at the film critically, the part of the Negro serviceman is approached in an extremely honest fashion, with a minimum of heroics.

The deeds of American Negro soldiers in the past are brought to the screen without embellishment. Originally scheduled as a flat explanation of the Negro's part in this war, it was found necessary to include the part Negroes have played all through American history, from the first person killed at the Boston massacre—Crispus Attucks—to Pvt. Robert Brooks, one of the first American soldiers to die in the present conflict.

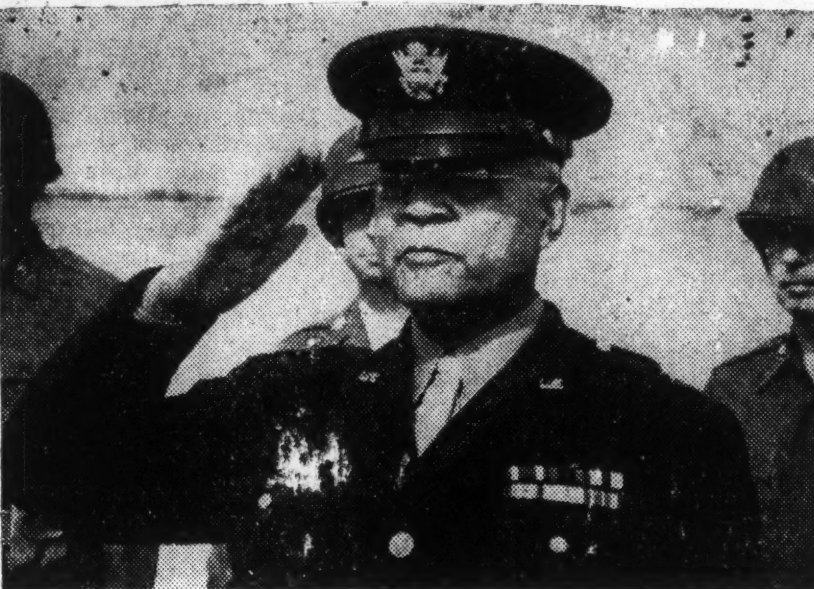
The film was produced under the supervision of Col. Frank Capra, who fashioned such Hollywood hits as "It Happened One Night," and "Mr. Deeds Goes to Town." It was directed by Capt. Stuart Heisler from a script by Carlton Moss, a Negro.

Technically, It's Tops.

Technically, the film is top drawer. The camera crew and experienced Hollywood workers not in service. Dimitri Tiomkin, one of the screen's most active and successful musicians, conducted a creditable score with the assistance of such recognized composers as William Grant Still and Earl Robinson.

The technical staff and Moss shot the picture, which runs forty-two minutes in the completed version, at thirty-five army camps. The training shots are interestingly woven into the script.

Moss also doubled as the principal actor of the production, playing a preacher. He was chosen, it was explained, after Hollywood casting agents turned up a succession of "Uncle Tom" characters with white hair and flowing ties.



Film Front

Daily Worker - New York, N.Y.

By DAVID PLATT

NEGRO and white America can be proud of a double victory. (1) The War Department has finally released "The Negro Soldier," the nation's first serious film on the new Negro. (2) Metro-Goldwyn-Mayer has decided not to make "Uncle Tom's Cabin" at this time. Both victories illustrate as never before the power of public protest. This power first showed itself in the nation-wide fight led by the Daily Worker against MGM's "Tennessee Johnson," which resulted in heavy losses to the studio; and in the fight against the red-baiters who were out to "get" "Mission to Moscow" which led to its success at the box office.

The War Department film



which is expected to open in New York shortly, goes deep into the history of America to show the tie-up between Negro patriots like Crispus Attucks, hero of the "Boston Massacre" and Doris Miller, hero of Pearl Harbor. It is the first film to give the Negro full credit for his role as a warrior for democracy. "Uncle Tom's Cabin" would have undone all this. Paul Robeson, you will recall was proposed for the part of Uncle Tom. From "Othello" to "Uncle Tom." Quite an astonishing leap for a great artist. Robeson probably had a good laugh when he heard about it. Lema Horne was down for the part of Eliza. Miss Horne quickly made it clear to MGM that she was not interested. What about "Uncle Tom's Cabin"? As Fredi Washington wrote so eloquently in "The People's Voice" a few weeks ago. Uncle Tom and Negro slavery in the pre-Civil War South, are not the issue today. "Black America is dying on the battlefields, buying war bonds, paying taxes, helping to hold down the home front and turning out the implements of war." Why, then, she asks, "must the movie-makers always dig back into the files and drag out something which they feel will please the bigots. Why cannot there be a picture made which will show the new Negro?"

The War Department's "The Negro Soldier" answers that question. Miss Washington, in a later column said she was satisfied with their answer but at the same time was worried about its distribution. She is afraid that something may happen to the film before it gets to the people. To make sure that nothing does, she offers the following suggestion which we endorse. It is that Negro and white committees be set up which will work closely with the mayors of their cities and the Public Relations representatives of the War Department. This will insure the widest possible exhibition of the film at the earliest moment. Unless something like this is done there is a danger that the film will not be seen in places where it will do the most good.

NAACP Honors Columbia

At its February meeting, the Board of Directors of the National Association for the Advancement of Colored Peoples passed a resolution commending Columbia Pictures "for the role and dialogue given Rex Ingram in the picture 'Sahara' starring Humphrey Bogart." The resolution called "Sahara" the most significant effort Hollywood has yet made towards improving roles for Negroes.

Motion Picture Alliance

Clark Gable has been speaking for the Motion Picture Alliance, the Hearst-inspired red-baiting outfit recently set up to combat the anti-fascists in the movie industry. So far Gable who is a close personal friend of Hearst, and Gary Cooper are the only actors who have fallen for this un-American movement. . . . Lewis Milestone's "The Purple Heart" is the next attraction at the Roxy, New York. . . . Our Chinese-American friend H. T. Tsiang has an important speaking part in the film. . . .

Village Club, 10th A.D.

Bill Browder, Business Manager of the Daily Worker, tells me that the Village Club with a membership of 300, did a fine job in the Fourth War Bond drive. . . . The club sent a committee over to the War Loan headquarters. Accepted as part of the solicitors in the 10th A. D. area, the club set itself a goal of \$5,000. The cooperation of the membership was so good, the club over-fulfilled its quota by more than 22 per cent. They raised some-

thing like \$6,200. One business house bought \$1,000 worth of bonds. Employees of another business bought \$1,000 worth. The rest was raised by members of the club and their friends. As an example of neighborhood activity in war-time, it's hard to beat.

War Department Presents First Film on the American Negro

The Worker - New York, N.Y. 2-20-44

The War Department is about to release under its auspices the first great feature length film about the American Negro. We saw it the other day at a private showing for several hundred Negro and white civic and cultural leaders and members of the press. The almost unanimous opinion was that it was one of the most important and especially useful films in the history of the American screen. The title of this inspiring film is "The Negro Soldier." It was made by Special Coverage Section of the U. S. Army Signal Corps under the supervision of Col. Frank Capra. Col. Capra, you will recall supervised the production of "Battle of Russia," "Battle of Britain" and all the other magnificent films in the army orientation series on "Why We Fight."

Contribution To the War

This film "The Negro Soldier" is a terrific contribution to a fuller and better understanding of the immensely vital role of the Negro in our democracy. I would say that its release on a nation-wide scale at this moment in American history when native fascism is running riot is equivalent to at least ten divisions of fighting men for our side. We have been waiting patiently for this film for Lord knows how many years. Now that it is here we've got to put our shoulders to the wheel and push it with all our strength.

The beauty of the film is that it goes way back into the foundations of our nation to tell what the Negro has done for his country. Old revolutionary and civil war movies and stills and maps of important historical episodes are intelligently used to portray the Negro as he was in 1776, 1812, 1861, 1914 and as he is today. The film shows the Negro in action in all the wars of the Republic from the War of Independence to the present war of liberation from fascism.

With Proper Dignity

Uncle Tom is nowhere to be found in "The Negro Soldier." Neither is Stephen Fehit and his eye-rolling, crap-shooting school of abasement before white "superior-

ity." The trembler before ghosts is that fine film of a Negro and a white boy and a dog. The War Department has turned out a film that is a must for every man or woman who calls himself or herself a patriot. It is a film that should be sent abroad to tell our allies that we mean business in this war. It is a film that should be talked and written about for a long time to come.

"The Negro Soldier" has faults to be sure. Paul Robeson is not in it. Neither is Clayton Powell or Max Yergan. In addition the writers, artists, musicians, scientists and educators whose pictures are flashed across the screen are not mentioned by name. These are all serious oversights which should be corrected in a film as forthright and as honest in conception as this is. The total monumental effect of the picture stands. 2-20-44

George Washington Carver, the great scientist who rose from slave, is in "The Negro Soldier" and so are the hundreds of Negro patriots who stoically withstood the terrible winter of 1778 in Valley Forge. Bocker T. Washington is in it and so are the Negro seamen who were with Admiral Perry at Lake Erie. The Negro explorer who shared honors with Peary in the conquest of the North Pole is in it and so are the Negroes who fought with Andy Jackson at New Orleans in 1812. W. C. Handy and Jesse Owens and Dean Dixon and Marian Anderson and Lawrence L. Reddick are in it. Talk to your neighborhood theatre manager about it now. If you want further information, write to Capt. Monroe Greenthal, War Department, Room 1315, New York City—D. P.

Star Lena Horne in Carmen Film

NEW YORK — Latest report along Broadway is that 20th Century-Fox has bought the rights to "Carmen Jones," now playing the Broadway Theatre, and will star Lena Horne in the role of Carmen in the movie version.

Purchase price paid Producer Billy Rose for the vehicle is said to be \$500,000 and a percentage of the receipts. 3-11-44

The play had its premiere last year in Philadelphia and moved to Broadway in December. Assembled at an approximate cost of \$175,000, the swing version of Bizet's "Carmen," translated into English, has grossed more than \$40,000 weekly since its New York opening.

It is a story well written and narrated by Carlton Moss, Negro writer, well directed by Capt. Stuart Heisler, producer of "The Biscuit Eater,"



DANCER OPERIE

The tribesmen do not sing I Been Wukkin' on de Railroad. The Desert Song (Warner) lingers melodiously on from the days (1926-27)

when it was a Broadway operetta and the fractious Riffs were all that most people knew about in North Africa. It tries hard to be immediately prewar, with cracks about Vichy and a Nazi plot to put a railroad across the Sahara to Dakar. But it remains an amusingly archaic, Technicolor story about an indolent U.S. café-pianist (Dennis Morgan) and a Riffhounding French officer (Bruce Cabot), who are rivals for a French songstress (Irene Manning). This triangle is menated by El Khobar, masked leader of the intransigent Riffs. But the pianist (who once fought for Loyalist Spain) turns out to have quite a way with the natives. El Khobar is not so black-hearted as black-faced and vocal. He and his tribesmen sing practically everything except *I Been Wukkin' on de Railroad*. In the long run El Khobar is exonerated, the pianist gets the girl. The one bit which heartily commends *The Desert Song* to a world at war is a sizzling dancer (see cut, p. 94), by name Sylvia Operte.

'SOUTH PACIFIC' MISSES FIRE IN GOTHAM PREMIERE

1-8-44

By IZZY

NEW YORK — "South Pacific," the drama which Howard Rigsby and Dorothy Heyward penned about the embattled area of the same name, especially for the talents of Canada Lee, had its premiere here last week. Filled with good intentions and a sincere attempt to portray the feeling of the Negro to-alike went away mildly stirred and ward the present world holocaust, the enthusiasm which greeted the play fell short of its mark. Canada Lee when he rocked Broadway several seasons ago as the believable "Blaser Thomas," or

Johnny Floren

us with the casting of the eminent actor, Frank Wilson, known the width and breadth of the Broadway of the world, as a native, and not allowed to speak a word of English throughout the piece.

was not there on Wednesday night. In the case of "South Pacific" is due not because of lack of effort or sincerity, but because it's next to impossible for any given number of white writers to convincingly picture the innermost feeling of a race so completely foreign to them as the Negro, who is unpredictable even to members of the same racial group. Too, it is hard to believe, referring to past and present history, that the majority of the darker brother-

New Film On Daily World Soldier Evokes Atlanta Enthusiasm

**Military, Civilian
Leaders See Movie**

In Washington

2-15-44

By HARRY S. McALPIN
(Washington Bureau of Atlanta
Daily WORLD and NNPA)

An enthusiastic reception was given the War Department's film, "The Negro Soldier," shown Monday to a select mixed audience of Negro and white military and civilian leaders at the Pentagon building.

The picture, which runs for 42 minutes, will be given free distribution to commercial and neighborhood theatres throughout the country provided there is a sufficient public demand for it.

The general comment from both Negroes and whites who attended the advance showing, represented the press, and various national organizations.

BEST PRODUCTION YET

Church and school leaders felt that the film was the best thing yet done on the Negro. It is educational, and inspiring, and will serve as a grand purpose in morale building when shown to Negro audiences.

Its greatest contribution will be in its educational value to white audiences, according to War Department and OWI officials.

The scene opens in a Negro church, where the minister is inspired to deviate from his prepared sermon by the presence of a guest soldier in the choir. He chooses to talk about the Negro soldier instead. **2-15-44**

After contrasting a declaration of independence and the constitution of the United States with Hitler's Mein Kampf, the minister reviewed the role the Negro has played in building this country and in helping to preserve it through participation in all of the wars from the Revolution to World War No. 2. The accomplishment of this minority group of Americans in science, law, education, sports and war are touchingly portrayed.

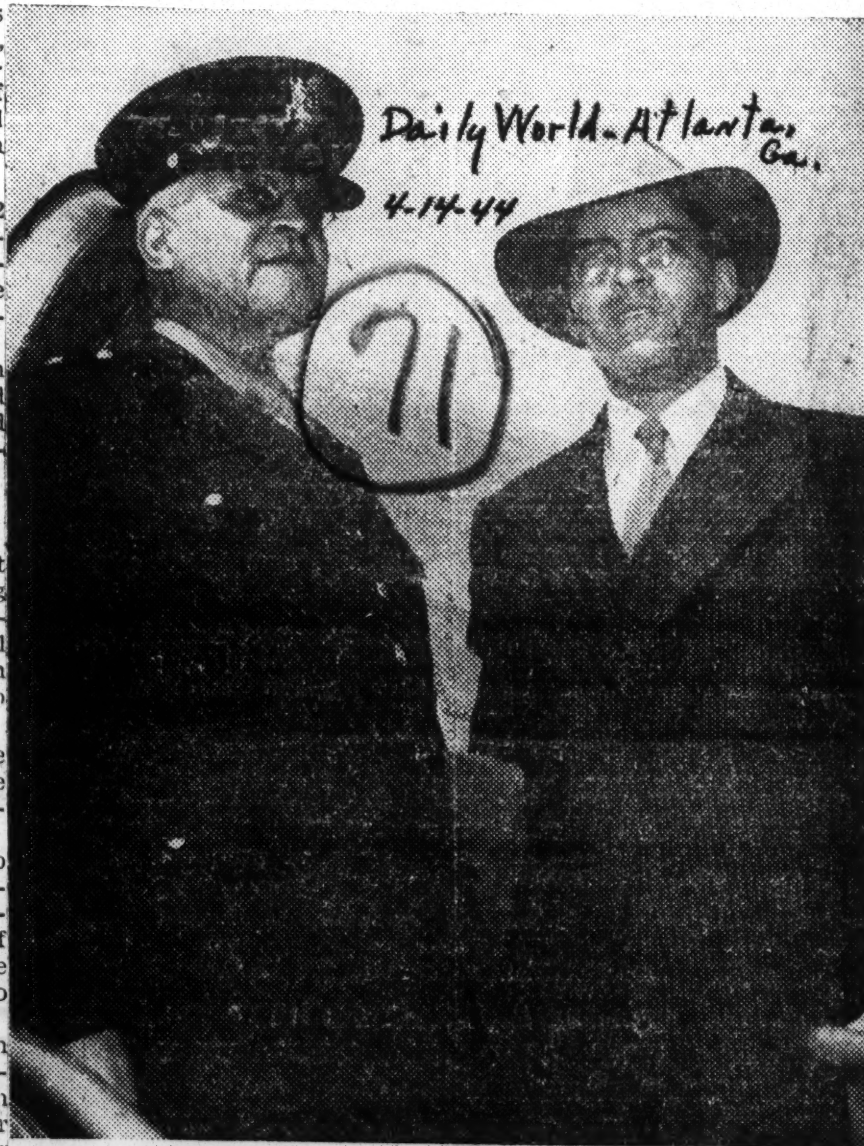
As a medium for featuring better race relations both in the Armed Forces and on the home front, the film is superb. But it is

also entertaining, with not a single dull moment occurring in the 42 minutes it requires to run. The technical production and direction are both excellent.

Carlton Moss, widely known writer, prepared the script and portrayed the minister. **2-15-44**

The War Department Bureau of Public Relations should be told by mail and telegram according to observers that the public wants to see this picture in its neighborhood theatres, in its present 42-minute form for organization. Leaders say that it should be urged through interracial channels that the film be shown to not only Negroes, but to whites as well and in mixed theatres.

See Soldier Film Premiere



Brig. Gen. Benjamin O. Davis, left, highest ranking Negro officer in the Army, and Truman K. Gibson, civilian aide to Secretary of War Henry L. Stimson, are shown as they arrived in Los Angeles to attend the premiere of Col. Frank Capra's film, "The Negro Soldier," on April 13 at the Ambassador Theatre. **4-14-44** The visiting dignitaries flew there from Washington.

'The Negro Soldier' Daily Worker-New York Now on 16 mm

The Negro Soldier has been released by the Office of War Information Motion Picture Division for 16 mm showings. **4-15-44**

Rental information on this outstanding 40-minute film documentary may be obtained from Joe Fink, in charge of bookings for New York State (IWO, 80 Fifth Ave., New York 11, N. Y. AL 4-2321).

Carlton Moss, radio writer who wrote the War Department documentary, "The Negro Soldier," for the Signal Corps, will leave soon for overseas to work on a sequel, "The Negro Soldier in Action."

Film Front

Daily Worker-New York, N.Y.
BY DAVID PLATT
4-25-44

"THE Negro Soldier" is in danger of being buried before it has even begun to live. It is not being advertised by any of the four leading Broadway movie-houses where it opened last Friday. It is being shown for a few days more at the Rialto, Gotham, Victoria and Translux. The Rialto has ads in most of the New York papers on "The Lady and the Monster" but has not yet advertised its 40-minute co-feature. The Gotham has come out with a big sexy splash on "Up in Mabel's Room" without saying one word about "The Negro Soldier." Same with the Victoria and Translux. If this is a sample of what is going on in other parts of the country, the War Department's great film will not get much of an audience.

Something must be done and quickly to save "The Negro Soldier." What can we do? Perhaps this letter from a reader in Syracuse, N. Y. contains the answer to the question.

The writer announces with unconcealed enthusiasm that "Syracuse is going to give 'The Negro Soldier,' a real welcome when it arrives. The city has set up a sponsoring committee that includes the completest cross-section of the city ever gathered around a progressive idea. The committee includes representatives of practically every labor, church, social, political, fraternal and municipal group in the city."

The letterhead of the "Committee For the Showing of the Film The Negro Soldier," which our correspondent enclosed, contains the names of the names of the Mayor of Syracuse, the Superintendent of Schools and representatives of no less than fifty-seven prominent organizations in Syracuse. The imposing list of sponsors include officers of the American Red Cross, Catholic Inter-Racial Guild, Jewish Community Center, First Baptist Church, Negro Elks, Syracuse Boys Club, United Automobile Workers, CIO, Veterans of Foreign Wars, Greater CIO Industrial Union Council, Temple Adath Yeshurun, Syracuse Fed. Labor, AFL, Negro War Veterans, Syracuse Council of Churches, Syracuse Council of Social Agencies, YMCA, Onondaga Health Association, Amalgamated Clothing Workers of America, Jewish Veterans of Foreign Wars, Board of Education, Temple of Concord, Russian War Relief, UER & MWA, Hopp Memorial Church, United Steelworkers, Friedens Evangelical & Reform Church and many more. **4-25-44**

This broad racial unity committee, our friend discloses, has "arranged for complete showings of the film once it is made available. They have arranged for showings in all leading theaters. Furthermore, they have planned to have 16mm showings in union halls, plants and shops, churches and museums."

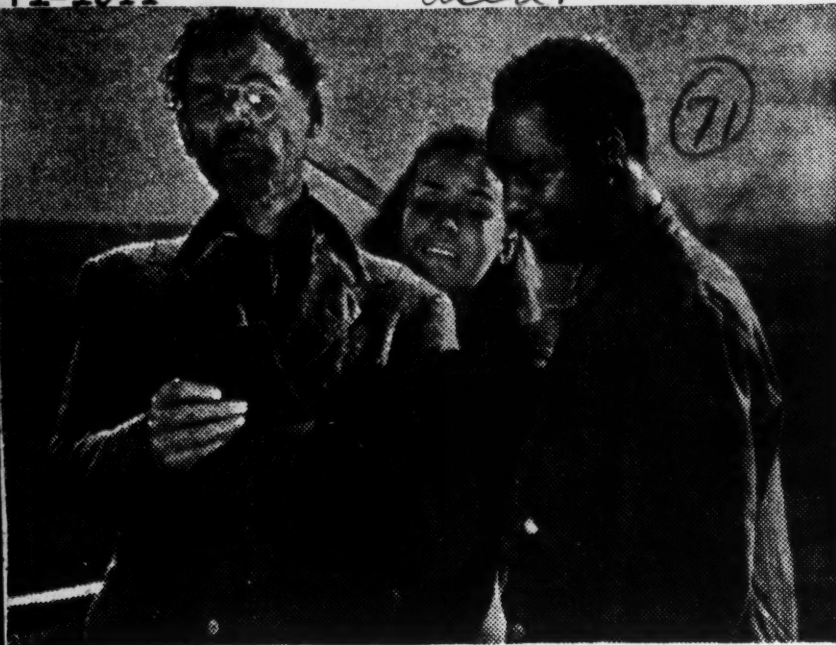
In addition to the work of the Committee, the Communist Party of Onondaga County (Syracuse) is planning to present the film at a large meeting to commemorate the Negro dead, around Memorial Day. This news is contained in another report which the Daily Worker has received from Ben Stein, Onondaga County C. P. Organizer. He concludes:

Cute Rhumboogie



In M-G-M's "Broadway Rhythm," Lena Horne steals the spotlight in a torried exhibition of "Brazilian Boogie Woogie," staged by Charles Walters and written by Ralph Blane and Hugh Martin. Inspired by the throbbing beat of tom-toms and maracas Lena goes through the traditional rhumba motions, but something new has been added. (Calvin Service.)

"This is the way to promote a film. This is the way to promote unity between Negro and white Jew and Gentile. This is the way to fight fascism. Syracuse has shown the way. It is the only way to insure a large audience for one of the most important films of our time. The Feature page of the Daily Worker is anxious to hear from organizations in other cities that are planning campaigns around "The Negro Soldier." Send us your story. We'll be happy to publicize it."



Henry Hull, Mary Anderson and Canada Lee in a scene from *Lifeboat*: The baby was almost christened *George Washington*.

... (See below.)

McManus

Speaking of PM-New York, N.Y. MOVIES

1-18-44

Race Imperialism In 'Lifeboat'

A year ago last July Wendell Willkie had some pretty strong things to say to Hollywood on the subject of "race imperialism" as it was evidenced in films particularly as regards the American Negro. As a result Hollywood pledged itself to a sincere effort to correct its picture of the Negro as a second-class citizen.

Wendell Willkie is now chairman of the board of directors of 20th Century-Fox, so it might be interesting to study in some detail how Willkie's company treats the one Negro character in its top-bracket film *Lifeboat*, now at the Astor. 1-18-44

The Negro in *Lifeboat* is Canada Lee. One of the fine actors of the American stage. He is cast as a steward, even though stewards are past something of a luxury on freighters in wartime, and even though, more over and especially, the Negro on American freighters nowadays is more likely to be an able-bodied seaman, serving in the only branch of our fighting services which permits him the dignity of service on a basis of full equality with his fellow Americans.

Casting Canada Lee as a steward is not, of course, a distortion because men of all colors serve as stewards in the merchant marine. It is merely a muffed opportunity

Mr. Lee, after he had got his sea-legs in the *Lifeboat* production, made a few protests about his part. Very mannerly protests, really more in the nature of suggestions. He suggested, for example, taking most of the Yessirs out of the script, especially where it called upon him to yessir the Nazi captive. He succeeded in that instance, but other suggestions, such as eliminating that "Charcoal" scene, he graciously withdrew when he realized that re-shooting the scene would cost thousands of additional dollars.

Mr. Lee had some further misgivings, which he talked over with Jo Swerling, the scenarist. He wondered why the Nazi character was "integrated" into the group, while the steward, a hero at the start of the film, was shown much of the time isolated and apart from the others. Swerling assured him that Joe Spencer was simply that kind of a character; he preferred to be alone, and not to take part in the activities of the others.

Finally, it was decided to build up the steward part a little, so an extra scene was ordered written in which Joe shows a picture of his wife and child to Henry Hull, the industrialist character.

The resulting scene is shown above, one of the few in which the

steward, Joe Spencer, is "integrated" into the rest of the group, boat supporting a hysterical woman passenger and her baby?

You find it out from Tallulah Bankhead, who peers over the gun-wale and exclaims, "It's Charcoal, the steward!"

Later in the film it is decided that someone pick the pockets of the sleeping Nazi, to find out whether his "watch" is not really a pocket compass. So the leader nods to the steward.

"Go ahead, Joe," he orders, "do your stuff."

Joe protests. He has quit that stuff. He's an honest, law-abiding citizen now—stuff like that, indicating that Joe, of all the survivors, was naturally the one with a shady past.

Dramatically, and strictly in the Hitchcock manner, it would have been much more challenging for the clumsy, ham-handed William Bendix to be the pickpocket, especially since by that time the Ben-dix character had had one leg amputated. That would have been one of those surprises Alfred Hitchcock likes to spring to heighten his effects, like aged flower women turning out to be spies.

But no. Whether by oversight or design, the pickpocket had to be Canada Lee.

used.

Miller, who died at Pearl Harbor, and Private Robert Brooks, a Negro who was one of the first American soldiers to die in the second World War. Films captured from the enemy in the present conflict are used in several sequences, to show the barbarity of Nazism and of the fanatical Jap. Liberal use was made of authentic Army material and historic films. The picture was made by the special coverage section of the United States Signal Corps, under the supervision of Frank Capra. Captain Stuart Heisler was the director, and Carleton Moss, who played the minister-narrator, also wrote the scenario.

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not send this film abroad in its present form, to soil our own nest. Pride in our country demands that we do section of American men. armies that took that were just a cross most unconscionable suffering and the of fortitude, endurance and pride under the of war left in the Philippines. It is a story the army and navy report of our prisoners And since I saw the film we have had in "Lifeboat."

have behaved as the wretched creatures do a real American type who never could purposeful and humane, he, in real life was an answer to the film. Strong, young, great number of Jap planes. His face was American aviator who had shot down a

"LIFEBOAT" STILL ADRIFT

Courier-Journal - Louisville, Ky.

By DOROTHY THOMPSON.

2-2-44

New York.

ALTHOUGH reluctant to belabor a point at a time when there is much to discuss, I feel compelled out of alarm and a sense of duty to return to the question of the film, "Lifeboat."

Whether the public as a whole shares the opinion of the hostile critics, that the film is a defeatist and pours contempt upon democratic society, the past week has revealed that American opinion is certainly divided.

This week "Life" devotes six full pages to stills from the film and comments, "Most people will doubtless accept 'Lifeboat' as a good authentic account of what really happens under such circumstances . . . There are others, however, who profess to detect grievous sins . . . Their loud misgivings make it one of the most controversial movies of recent years. These critics . . . point out that the German submarine commander who . . . gets the upper hand is the only 'nice guy' in the picture."

That the film is controversial is evidenced by letters to the New York Times apropos Mr. Crowther's criticisms. Where as some support the film, others share the opinion of the unfavorable critics and the most outraged of the letter-writers is an "example of the weasel-minded fear of clearly telling our side of the story in this world-wide war for the minds and bodies of men."

IF THE controversy about the film were whether it was artistic or inartistic, or faithful to technical details of existence in a lifeboat, the matter would be unimportant. But despite the remarkably feeble excuse of the producer, Mr. MacGowan, that the film, as it were, just grew, and the theme developed as they went along, this is a political picture. The controversy in the film is between Nazism, as represented in the figure of the submarine commander, and

American democracy, as represented by the other passengers in the boat. If the film creates any controversy at all over whether Nazism or American democracy is the more effective way of life, it is certainly dubious. And if some Americans think that it definitely scores up for the Nazi, its effect on the incalculable number of people, however small or however large, is that of Nazi propaganda.

But apart from its effect on domestic morale there are other factors of serious importance. Its producers plan to export it. What will be its effect in Latin America? On this question I have no doubt whatsoever, nor have numerous experts on Latin America, with whom I have consulted. Most Latin-American countries contain great numbers of influential people who are highly prejudiced against North America. The official Nazi propaganda always refers to us as a pluto-democracy, in which the strings are pulled by a few great magnates; as a land in which the people are doped with boogie-woogie and ball games, care only for money, have no culture, and are incapable of integrated effort even in the greatest need. And this film completely supports every one of these arguments.

Just why we should be backing the Nazi description of ourselves in foreign countries is beyond my comprehension.

AND imagine the effect in Britain! British visitors to America are astonished by our luxury in time of war and find it difficult to grasp the miracle of the American production system. Nearer the war and having suffered greatly, the question in their mind is: Are Americans serious about the war? And what is the state of American democracy?

Now, though the director, Mr. Hitchcock, is an Englishman he could never have produced this film showing British passengers in this light, and gotten away with it in Britain. Compare it with "Mrs. Miniver!" "Mrs. Miniver" is a picture of an easy-going and divided society turning into

When I saw the film it was followed by a newsreel featuring the face of a young

the Nazis, passing society accepting defeat—until

Lifeboat" is a picture of a drifting, com-saved by a miracle.

2-2-44

Hollywood Script Daily World - Atlanta, Ga. 2-5-44 Writer Hits Roles Given Race Actors

CHICAGO — (Few gains have been made in improving the types of roles portrayed by Negroes in the movies, says Dalton Trumbo, white Hollywood screen writer, in the article "Blackface, Hollywood Style," featured in the February issue of **NEGRO DIGEST**) published here.

Criticizing the slanderous treatment of Negro characters in the motion picture industry, Trumbo declares: "We have made tarts of the Negro's daughters, crapshooters of his sons, obsequious Uncle Toms of his fathers, superstitious and grotesque crones of his mothers, strutting peacocks of his successful men, palm fringing mountebanks of his priests and Barnums and Bailey sideshows of his religion."

Despite President Roosevelt's appeal for racial understanding and motion pictures "reveals many of the vicious lies dressed up and paraded before us as evidence of our stern devotion to winning the war," the writer declares.

Canada Lee to Portray George Washington Carver on Radio

Daily Worker - New York, N.Y. 2-5-44

Canada Lee, noted Negro actor, will play the name part in "George Washington Carver," drama of NBC's "Words at War" series to be presented Tuesday, Feb. 8 at 11:30 P. M.

Frederic March, celebrated actor of screen and stage, will be heard as the story-teller, the only other role in this radio play which was adapted from Rackam Holt's authentic biography of the great Negro scientist and scholar.

As "George Washington Carver," Lee will portray the eminent Negro in his early struggles and his later triumphs. Lee first found fame on Broadway in "Stevedore" and later in "Native Son."

Frederic March has starred in a long list of successful motion pictures and stage plays. His latest Manhattan triumph was in "The Skin of Our Teeth" and he will soon be seen in the film production, "The Adventures of Mark Twain."

"George Washington Carver" is presented by "Words at War" as a

salute to the birthday anniversary of the Great Emancipator Abraham Lincoln. Richard McDonagh, of the NBC Script Division, has adapted Mrs. Holt's book in simple narrative style. The musical setting has been especially arranged for the production by Juanita Hall, prominent Negro soprano and choral director, and William Meeder, NBC organist. It will be presented by a Negro chorus and organ.

The Nation - N.Y. 3-11-44

THIS week I want briefly to mention several films which should have been reviewed sooner.

The Army Orientation film "The Negro Soldier" is straight and decent as far as it goes, and means a good deal, I gather, to most of the Negro soldiers who have seen it. It is also pitifully, painfully mild; but neither the film nor those who actually made it should be criticized for that. The mildness is

Newsreels vs. Negroes

Daily Worker - New York, N.Y. 1-21-44

THE various branches of our armed services embrace a total of about 700,000 Negroes. These soldiers, sailors and WACS are uniformed representatives of 13,000,000 citizens. 1-21-44

A dispatch to the **Chicago Defender**, Negro weekly, tells about a Negro battalion which set a new unloading record of 1,595 tons in one day in the Persian Gulf area. It is through here that lease-lend supplies pass to the Soviet Union. 1-21-44

The foregoing are facts concerning which the Negro people in general, and the American people in particular (including, most emphatically, the Negro) have a right to be proud. They are facts, nevertheless, which agencies of information such as the daily press and the newsreel movies—particularly the newsreels—keep from the great American public. One would conclude, after seeing current newsreels, that the Negro soldier's chief contribution to the defeat of fascism has been as a cook chasing a fowl or as a jitterbug cutting a fancy step (and which the otherwise exclusive New York Times thought fit enough to print above an enthusiastic caption). 1-21-44

Five big newsreel companies last week, answering a deluge of protests, declared they were guiltless of deleting a scene of President Roosevelt and General Eisenhower reviewing Negro troops at the front. It must, they insisted, be the War Department's fault. Nor are the newsreel companies to blame, they insist, that a full-length picture of Negro engineers in the South Pacific is being handled solely by the jim-crow All-American Newsreel exclusively for Negro trade. The War Department is equally vociferous with protestations of innocence.

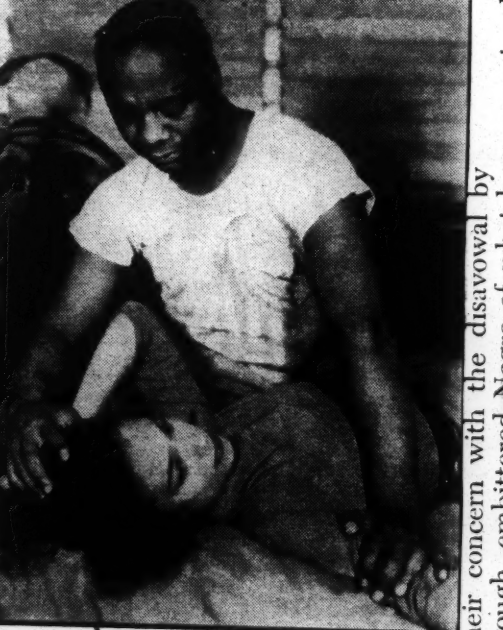
Somebody—or a host of somebodies—certainly is at fault, and believers in the purposes of this anti-fascist war want to know who it is and to stop the insult. The War Department, even if it should prove to be guiltless, has sufficient authority to influence the companies in the right direction.

rather, a cruel measure of the utmost that the War Department dares or is willing to have said on the subject. The same mildness makes the film amenable to very broad public distribution, without wholly obviating its almost certain good effect upon a massive white audience which needs to be reached and influenced, however tamely. Whether tougher treatments ever get to the screen depends, in part, on how many

people see this one. And that may largely depend on the efforts of the Negroes and whites whom this particular film is surest to disappoint. For I suspect that most exhibitors are going to need encouragement from the audience, in one form or another, to ask for the film at all—to say nothing of advertising it. And I believe that to many people the screen presentation of the Negro as something other than a clown, a burnt-cork job, or a plain imbecile, will be more startling and more instructive than we are likely to imagine.

New Plays in Manhattan

(**South Pacific** (by Howard Rigsby & Dorothy Heyward; produced by David Lowe) is not a good play, but it has the fairly rare Broadway desire to by-pass trash for truth. It tells of a torpedoed Negro seaman (Canada Lee) who lands on a Jap-held South Pacific island. Having been pushed around for years in the U.S., Sam is cynical and rancorous, indifferent to who wins the war, delighted that, because of his dark skin, he can pose as a native. He finds a pretty Negro missionary



1-10-44
CANADA LEE & MISSIONARY
Ashamed, incensed, confused.

girl and becomes a contented lotus-eater. When others seize a chance to go after the Japs, Sam refuses to budge. Afterwards he feels ashamed; when the Japs murder his favorite native boy, he feels incensed. And at length, out of angry emotions, comes a confused comprehension that no man can stand alone, because no man stands alone. 1-10-44

However familiar a type, the ill-used roughneck will remain a disquieting figure until society remolds him, a challenging subject until literature really plumbs his depths. **South Pacific** deserves respect for taking an unblinking look at Sam, gains in interest by portraying him in the teeth of war. But it produces only a plausible sym-

in their concern with the disavowal by the tough, embittered Negro of what he considers a white man's war, the authors explore a serious and significant theme. On both counts the Rigsby-Heyward collaboration comes hopefully close to succeeding—but never quite mosepherically exciting. Virtually all close enough to justify the play's original "South Pacific" needed from its authors was the subtlety and skill to match the almost all-Negro cast (the captain honesty with which they approached the only white actor) is dominated by their theme. 1-10-44

The almost all-Negro cast (the captain honesty with which they approached the only white actor) is dominated by their theme. 1-10-44

Canada Lee, who gives a virile performance as the stranded sailor who promptly finds a woman for himself, makes friends with natives and Japs alike, and takes an



THIS IS A SCENE from *Lifeboat*, in which Tallulah starts out by calling the tattooed man a radical rat and ends up making love to him. Maybe she'll change her mind about us, too.

PM - 1-16-44
New York, N. Y.

Tallulah tells us off

ONE AFTERNOON LAST WEEK, 25 newspaper reporters met Tallulah Bankhead in the small Louis XIV Room at the St. Regis for an interview. Miss Bankhead had come to town for the opening last Wednesday of the movie, *Lifeboat*, in which she stars. The interview began smoothly enough, with Miss Bankhead announcing good-humoredly that she'd gained 10 pounds and was "fat as a pig."

"Darling, you're not," said a fan magazine woman. "You look ravishing."

Miss Bankhead laughed huskily. "Don't be silly, darling. I'm fat as a cow. I'm a terrible glutton. My whole damn family is a glutton."

"But darling," said the fan mag woman, "you don't look as if you'd gained an . . . Since this showed signs of going on forever, a man across the room leaned forward and interrupted firmly. Had Miss Bankhead had trouble with the German lines she speaks in *Lifeboat*? She said she certainly had—"You know, darling, all those *ichs* and *achs*."

At this point Tallulah caught our eye and smiled.

"Hullo," she said. "Here's someone I haven't met."

We introduced ourselves, smiled too, and said we were from PM.

Miss Bankhead's smile disappeared. She drew a deep breath, lowered her head, drew her eyebrows together, hunched her shoulders and clenched her fists on the arms of her chair.

"My God!" she exclaimed in her lowest, most cobra-like *Little Foxes* voice, "My GOD, if I'd known. . ."

A little man who was standing behind Miss Bankhead and couldn't see her face piped, "Miss Bankhead, tell me. What do you think of. . ."

She silenced him with gesture.

"Of all the filthy, rotten, Communist rags," she began, speaking between clenched teeth and on a rising inflection that brought the word *rags* out in a kind of upper register snarl, "that . . . is . . . the . . . most vicious (clenched fists jerked up to ear level) . . . dangerous (fists banged down on chair arms) . . . hating paper that's ever . . . been . . . published."

There was a moment of shocked silence.

Then a man from *Colliers* leaned forward.

"For God's sake, Tallulah," he said, "what kind of talk is that? I thought you were a liberal. That's what PM is. I don't see. . ."

She flung around to face him. "Liberal my eye," she yelled, "It's a dirty Communist sheet. I loathe it. Loathe it. I wouldn't even touch it with my hands. It's cruel and unfair and rotten. It hurts everyone's feelings. It. . ." She was so mad that she began to sputter. "Why, those Hate Ads. Think of them. The most atrocious taste I ever heard of. They're absolutely. . ."

Someone in the back of the room said,

"Shush," in a friendly way.

"Don't shush me," said Tallulah, whirling again. "This isn't your cocktail party. If you don't like what I say, get the hell out."

Her eyes flashed back to us. "I don't want you to mention my name in your lousy paper," she said. "And if I ever get my hands on that Bob Rice (Robert Rice wrote a portrait of Tallulah that appeared in PM's *Picture News* on December 27, 1942) I'll . . ." What Miss Bankhead said she would do to Mr. Rice, now a Seabee in the U. S. Navy, she could not have meant, and we omit it.

The reporters shifted uncomfortably in their chairs.

"I don't get it," one of them said. "Compared to the profile *Life* did of you, the Rice piece. . ."

"Darling," said Tallulah, "the *Life* piece was just dull, that's all. It wasn't vicious and cheap and disgusting and foul."

"Neither was the PM piece," said someone—not us; we were busy taking notes.

"Now; I tell you, Miss Bankhead," said a plump reporter, "I don't like PM either and never read it, but I know lots of people who work there and they all go to church on Sunday. Now Communists. . ."

"Darling," said Miss Bankhead, who was beginning to calm down, "I'm sure there are perfectly lovely people working there." She turned back to us.

"I tell you what I do like about your stinking little paper, darling. *Barnaby*. I think that's the most enchanting comic strip in the world. I have my maid bring the paper to me with tongs, so I won't have to touch it, but I do read about him. I adore him."

Everyone laughed and a few minutes later the conference broke up. As we said goodbye, Miss Bankhead took our hand.

"Darling, I do hope I haven't hurt you." She studied us with her head a little on one side.

"You know, you look just like a dear friend of mine." She paused, looked at us reflectively, then added, "She committed suicide."

Times - New York, N. Y.

READER COMMENTS IN RE 'LIFEBOAT'

Annoyed by Propaganda

To the Screen Editor: 1-30-44

Your criticism of "Lifeboat" is in keeping with the totalitarian trend among so-called intellectuals who for the past three or four years have been busily engaged hitching the chariot of art to the dump truck of propaganda. You people want every film, every play, every article, every book to be bursting with "democratic" propaganda bilge which is already nauseating everybody who is still capable of thinking straight. My observation is that movie audiences are sick and tired of this. They know they are in a war, but when they go to a movie they

As for "Lifeboat," it seems to me to be quite logical. Society is like that, whether it be "democratic" (I wish somebody would define that word satisfactorily), totalitarian or monarchic. If the officer had been an American instead of a German, his contribution and the reaction of the others would have been the same. He represents a certain human type, and the fact that he is a German is, at least to me, beside the point.

Hollywood "Generals" picture in wartime and gives the explanation that "the producers are not the slightest notion of building a theme" up to a very general goes into a battle without the slightest notion how to fight and win, what then? Personally I cannot understand the viewpoint of Kenneth Mac-

JOHN ALTMANN.

GEORGE S. SCHUYLER, the viewpoint of Kenneth Mac-

New York City, Jan. 23, 1944.

New York, Jan. 25, 1944.

Where Is Mr. Hitchcock?

To the Screen Editor:

I think it only fair to Mr. Hitchcock and to the readers of THE TIMES to explain the reason for his silence in the present controversy over "Lifeboat." As you probably know, Mr. Hitchcock is in England and presumably not too well informed about the tempest he has created off-screen.

1-20-44 ALBERT MARGOLIES.
New York, Jan. 25, 1944.

A Soldier's View

To the Screen Editor:

I caught "Lifeboat" on furlough in New York, and, like you, was shocked and astounded with the heavy nuances of fascism implicit in it. I felt cheated and taken in by names with the stature of Hitchcock's and Steinbeck's. Kenneth Macgowan's version of the amorphous growth of the script proves again, and decisively, that without a deep, clear understanding of what one is trying to say the powerful visual technique of the film will only record distortion and confusion.

May I also add to your listing other obnoxious and undemocratic blunders. The Negro is condescendingly given a chance to vote, but rejects it in a way that hammers home the mood of servility, the vicious "darkie" conception, as does his assigned job of steward. The deckhand, Gus, is portrayed in the best "snob slumming" cliché of workers and Brooklynites—a patronizing attitude of grown-ups to an overgrown child. He is made a moron whose mind babbles always and only of dance halls and Rosie.

Criticism of "Lifeboat" is important because it is the most prominent and pathetic example of weasel-minded fear of clearly selling our side of the story in this world-wide war for the minds and bodies of men. Why should we be namby-pamby in treating the thundering credo of democracy?

SGT. A. CHANIN,
Tenth Armored Division,
Camp Gordon, Ga.

Jan. 25, 1944.

As We Are

To the Screen Editor:

My only quarrel with your critic is that he seems to feel that we Americans aren't capable of being quite as idiotic as the occupants of "Lifeboat" in time of crisis. I also appreciate that "Lifeboat" could very easily be turned to the advantage of the Nazis, and that, in fact, it might strike some people as defeatist propaganda in its present form. But can anyone say that "Lifeboat" is not an honest,

somewhat shocking, reflection of our conduct to date?

For the cruel fact is that America is not united. If there was genuine unity there would be no strikes, no black marketing, no profiteering either on the part of individuals or corporations. Certainly if our thought was less selfish and callous we could not expect a single American soldier to sacrifice his life while we sit snugly at home, worrying only about paying the bills of war.

True, a good deal of lip service has been rendered the question "What shall be done with the Germans after the war is won?" Yet we as a people still are as bewildered as the occupants of "Lifeboat" are when the second German comes crawling into their boat. If "Lifeboat" gets us to thinking about the fact that we are presently drifting aimlessly on the sea of international politics it will have served a noble purpose.

MATTHEW O'DOWD.

Whitestone, N. Y., Jan. 25, 1944.

ADrift IN 'LIFEBOAT'

Times - New York, N. Y.

The New Hitchcock-Steinbeck Drama
1-23-44
Represents Democracy at Sea

By BOSLEY CROWTHER

UNLESS we had seen it with our own eyes, we would never in this world have believed that a film could have been made in this country in the year 1943 which sold out the democratic ideal and elevated the Nazi political aspect of "Lifeboat," let alone a picture which could have been made by the estimable director, Alfred Hitchcock, from a story by John Steinbeck. Yet such is the picture of "Lifeboat," which drifted into the Astor the other day. And this writer sits here in consternation at the appalling folly which it represents.

What in the name of heaven has happened to the judgment of men in Hollywood to permit such a blundering misconstruction—for men in Hollywood to permit such a misconstruction it certainly must have been! Where were the wits of Mr. Hitchcock and Mr. Steinbeck—not to mention everyone else who had a hand in this picture—that they did not immediately perceive the alarming implications of their carefully developed dramatic plot? Kenneth Macgowan, the producer, tells us in a letter printed below that the film was originally projected as a sort of one-set stunt and that a theme emerged suddenly and surprisingly after the characters and plot had been laid out. Didn't anyone then see the curious anti-democratic angle of that theme—or think of its effect upon the audience? What's going on out there?

All Aboard
For the benefit of those who are just now hearing of this shocking political aspect of "Lifeboat," let me give you a careful analysis of its admittedly symbolic contents. It opens with a shot of the funnel of a torpedoed freighter sinking beneath the waves, and then, after sweeping the littered waters, it picks up a drifting lifeboat. Seated within this dismal vessel is a surprisingly sleek and elegant dame wearing a beautiful mink coat and taking pictures with a movie camera. But soon the boat fills up with survivors, until there are nine of them in all—eight from the torpedoed freighter and one from the Nazi sub that did for her. (It seems that the sub was picked off by a final shot from the stricken ship.) Now these eight survivors from the freighter represent quite obviously a studiously selected cross-section of the peoples of the democratic world. There is the richly turned out lady, representative of the luxury fringe—a callous and cynical worldling, rather colorful but strictly for herself. Then

Hattie McDaniel An
Weekly Review
Expectant Mother

Ham, Alabama, June 3, 1944

LOS ANGELES, June — (ANP)

Hattie McDaniel, famous motion picture actress and the first Negro to receive the Academy award, announced this week.

The wife of Lloyd Crawford, former Detroit real estate man, Miss McDaniel is trying to complete three with Fox, United Artists and Universal before the studios furnish a private car and attendant to take the movie star to and from work.

there is a brisk and somewhat pompous American business tycoon who is also cynical, patronizing and playing his own single hand. Next at the German for drowning the there are two wistful women, one an emotionally frustrated Army nurse and the other an English housewife who has lost her baby and very soon goes over the side. Finally there are four assorted crewmen who represent, apparently, the working class—an oiler, a deckhand, a radio operator and a humble Negro steward.

Nice People 1-23-44

All right, here's a passable selection of democratic folks to set against the German for the principal conflict of the film. But what do Mr. Hitchcock and Mr. Steinbeck do right away? They sling among themselves. First without resolve. "Maybe," mut-question is which one of them is going to command the boat, and immediately it is apparent that one is fit to command. The business tycoon assumes authority but is straightaway howled down. The radio operator is suggested, but the burly oiler, who is the toughest one of the eight, announces himself as commander and virtually gets it by default. Mr. Macgowan has objected to our remark in our review of the film that the group "cannot choose their own leader." He says that they did. But if this represented election, we still think it hopelessly weak.

Anyhow, the point is that no one of the democratic folks possesses resource or ability or the confidence of all the rest. And soon it is apparent that the German is the only man in the boat who has the coolness and the know-how to take over leadership. He amputates the leg of the deckhand when nobody else can do so, and he grabs the tiller and gives orders when the others are floundering around in a storm. True, it develops that the German was the captain of the sub, which naturally explains his qualifications and his superiority in this spot. But hold—that's how the dramatists ordained it. And don't forget, this is a symbolic film.

Mr. Macgowan—and, presumably, Mr. Hitchcock—seem to feel that vindication is achieved for their democratic peoples when they kill the Nazi captain out of rage. He has just dumped the crippled deckhand, dying of thirst and delirious, into the sea while the others slept because the deckhand has discovered that he has a secret water-flask. The German also has in his possession, as he confesses, some vitamin pills, is resourceful and resolved.

branches throughout the country in arranging for showing of the film on a commercial basis, the National Office of the NAACP has written the company that in view of the nature of the picture, no cooperation can be extended by the NAACP in its showing.

A member of the NAACP who saw the film said it was made up of newsreel and documentary film shots put together in a bad sequence, that the technical execution was faulty, and that the main message of the film seemed to be a warning to American Negroes that they are much better off now than they would be under Hitler.

Film On Negro Life
Defender Called Insulting
2-19-44
NEW YORK, N. Y., Jan. 24.—The film of Negro life, entitled, "We've Come A Long Way," produced by The Negro Marches, On, headed by Jack Goldberg, has been called "disgusting and insulting" by reviewers who reported to the NAACP. Since Goldberg requested the cooperation of the NAACP in its showing, the NAACP has written the company that in view of the nature of the picture, no cooperation can be extended by the NAACP in its showing.

At that, the Negro is clairvoyant, for certainly these people do not save themselves. They make a clumsy effort to catch fish with diamonds for bait, but abandon the fish and beg for capture when the Nazi ship appears. And it is only through divine intervention from a warship on the horizon that they, representing the democracies, are pulled out of the soup. What is that warship, symbolically, to the little world contained in this boat? A miracle obviously—a guardian angel. Is that all we have to depend upon? Apparently the dramatists thought so, for the democrats are still unresolved, still vacillating before the dilemma of a second German picked up from the sea, when the fade-out is ultimately reached.

No matter how much Mr. Macgowan endeavors to subordinate the theme to the purely stunt aspects of this picture the theme is the most significant thing. And it is the thing which makes it most dangerous, especially because the film is so cleverly constructed, so well acted and so dramatically intriguing all the way that audiences follow it intently in wonder and anxiety. Yet its final, insidious implication is that the democratic peoples are weak—not only weak but vacillating—and that the Nazi is resourceful and resolved.

Says Lena Throws Strikes As Well As Lovely Curves

Daily World - Atlanta, Ga.
10-29-44

By HARRY McAPLIN

WASHINGTON, D. C. (NNPA) — When one wins fame, approaches perfection, or attains the top rung of the ladder of success in any particular and specific field, the world usually loses sight of all other attributes of that person. Such is the case of Lena Horne, affectionately described as the "postwar project of 50 per cent of the GI's."

She came to Washington several days ahead of her engagement at the Howard Theatre here and was the guest of honor at a press party thrown by the Lichtman Theatres management. The party was a rip-roaring success, and Lena was sensational in her beauty, her wit, her diplomatic side-stepping of questions aimed at uncovering her heart interests. But there was a more significant development.

SHE HAS BRAINS
Lena Horne was unveiled, quite unintentionally, as a worthy ambassador of goodwill and better race relations for the Negro. Besides beauty, she has brains — and she uses them.

This correspondent was amazed at the fluent manner in which she intelligently discussed unions, politics, race relations, social welfare. And she was not parrot-like repeating any set speeches. She was expressing her own deep-seated sentiments, and ideas.

She told me how aware she was of the responsibility she bore as a Negro because of the many contacts open to her through her position in the world of entertainment. She never loses sight of the opportunity to do good, though she does not go round with a chip on her shoulder nor a sign on her back saying "I'm colored."

FAVORS LABOR
She has an appreciation for the close similarity between the problems of organized labor and those of the Negro. She belongs to three unions — the radio guild, the actor's guild, and the screen guild. She told one reporter that if he chose to interpret it that way, she was perfectly willing for him to say she regarded her union membership as a type of insurance.

But here's an actual development for which Lena Horne may be given credit. At the press party were representatives of the local

white press — theatre critics and even editors. No other person, very likely, could have drawn them there despite the cordial invitation extended.

Most of them had never come in personal contact with members of the Negro press before — or with any intelligent Negroes, for that matter. A few of them were so impressed that plans are now under way for an interracial press luncheon so more of the "white" press may learn what goes on.

Yep, Lena's in there pitching and she's throwing strikes as well as curves.

Contract Slavery:

Writer Questions Lena Horne's MGM Va.

Tie: She Doesn't

HOLLYWOOD, Calif. — (ANP) — Lena Horne fans who have recently been voicing complaints that MGM has been hiring her out for stage and night club work are watching the sensational case of Olivia de Havilland, famous white movie star.

Actress DeHavilland is without an availability certificate despite a stirring appeal by her attorneys that she was being kept in "virtual slavery" by Warner Brothers studios.

INJUNCTION DENIED
In taking under submission an appeal of her contract termination, the district court of appeals denied Miss DeHavilland's request for an injunction against Warners, which, she said, had served general notice on the industry not to employ her during their litigation.

"If you can't work for any-

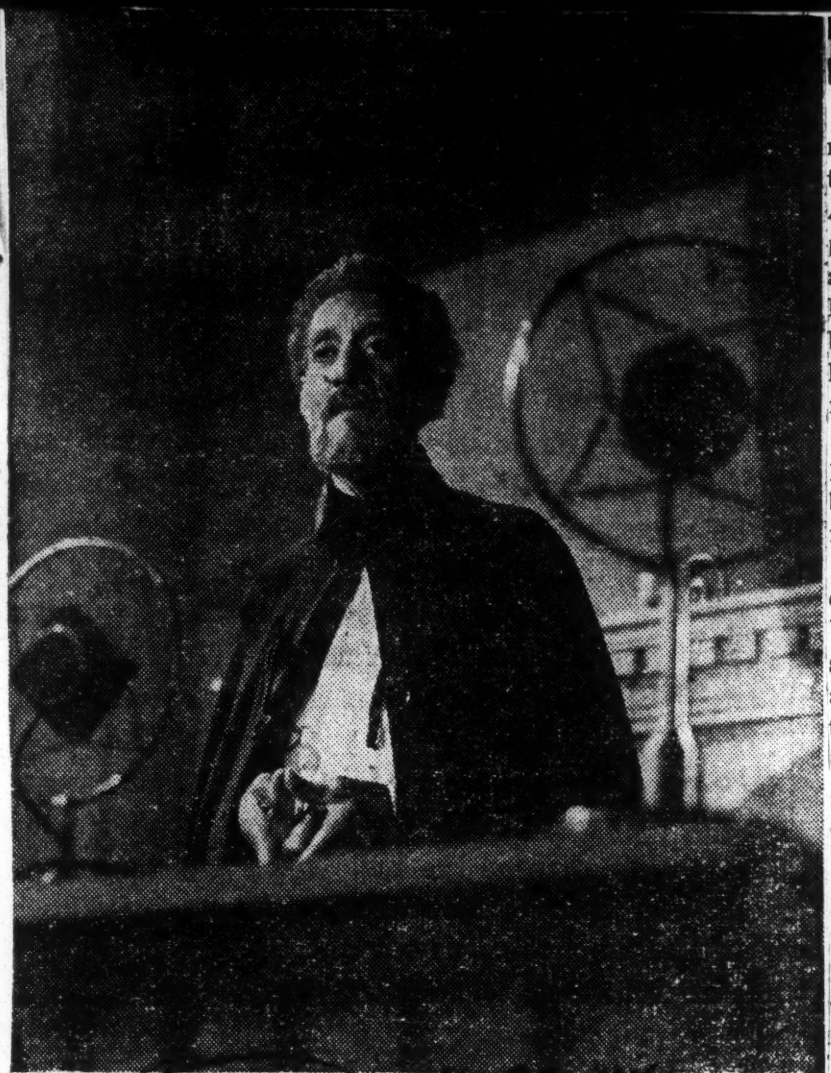
The distinguished Negro actor, Leigh Whipper (above) had the outstanding role of Emperor Haile Selassie of Ethiopia in the Warner Bros. film *Mission to Moscow*. It was one of the three or four important roles given to Negroes in as many years. Usually, Negro actors are limited to singing parts or clowning in wash-room sequences, one else until you've completed seven years of actual work for Warners, that is involuntary servitude slavery," Martin Gang, attorney for Miss DeHavilland, argued.

Judge Charles S. Fernel in his noted peonage decision had ruled Miss DeHavilland's contract terminated at its expiration date May 5, 1943, despite the studio's contention it should be extended to include the work time lost during numerous suspensions of the actress.

Warners appealed the case and since then has assertedly blocked her from work at any other studio.

MAY BE BREAK
Lena Horne, who is also under a seven-year contract, is not known to have made any public complaint, but fans began deploing the fact that she must do stage work when she first appeared at the Orpheum theatre. She headed a big bill nightly with Jimmy Lunceford's band and other top notch artists drawing capacity crowds.

She then filled an engagement at San Francisco, then to Chi-



Paramount Scored
People's Voice - New York
For New Short

CHICAGO—Calling upon Paramount Pictures to stop distribution of its recent short subject, *Angel Puss*, William L. Patterson, prominent Negro leader and assistant director of the Abraham Lincoln School here, last week released the text of a letter which he sent to George Pal of Paramount in which he condemns the studio's Hitler-like approach in producing films "which can only be disruptive of harmonious race relations in our country."

Contrasting it with "the splendid anti-fascist films" produced by Warner Brothers and other studios, Patterson calls *Angel Puss* a film in which "the old caricature of the Negro is carried to extreme lengths."

But what is one lone vote against those millions who rate her a sensation?

Miss Horne, who can be seen displaying her many talents in "Two Girls and a Sailor" which starts a four day run at Loew's Brevoort Theatre starting Friday, September 8th, is a stylist, an artist in her engaging personality with an earnestness and simple delineation. Add that to her flashy-eyed, tawny-gold beauty, and the total is the answer to her being summed up by the theatre-going public.

Lena Horne is grateful for her success, but still is not convinced she is a sensational singer. On that score, Lena seems to be 100 per cent wrong. Van Johnson, June Allyson, Gloria DeHaven, and the orchestras of Harry James and Xavier Cugat head the cast

Rex Ingram Revises Role In 'Dark Waters'

Currier & Imitation

Age 9-9-44

Special 4-1-44

In Musical 'Two Girls and a Sailor'

Age 9-9-44

There's a difference of opinion on the subject of Lena Horne's re-writing his lines to his own per-sonal liking and to what he believes will meet with public approval when the film is released

who opine that she is nothing short of terrific. On the other is the dis-senting vote of Lena herself who still is not convinced she is a singer,

who opine that she is nothing short of terrific. On the other is the dis-senting vote of Lena herself who still is not convinced she is a singer,

who opine that she is nothing short of terrific. On the other is the dis-senting vote of Lena herself who still is not convinced she is a singer,

Gets Movie Contract

N.Y. Age Special 4-1-44

Gooden followed in the footsteps of Maurice Rocco, "stand-up" pianist, who stepped to screen stardom from the WHN show last year just about this time.

A recent arrival in New York, Gooden came up from some obscure billings in Detroit.

Lena Horne Appears

UNCOVERING WASHINGTON

Tribune—Washington, D.C.
By HARRY MCALPIN
For NNPA

Now that the election is over, things not so political get their chance for a bit of un-covering in Washington, and here's a honey. 11-11-44

Lena Horne, the darling of the GI's, one of the three leading box-office attractions on personal appearances (take that any way you like), ranking with Frank Sinatra and Betty Hutton, entertained the idea of breaking her contract at the Howard Theater here because she felt she had been given a dirty deal. But she's a real trouser and she's smart—so she didn't do it.

It all came about over a "hike" in the admission prices for the week of her appearances. The usual price is 44 cents for matinee and 60 cents for night. The straight price from opening to closing for Lena's shows was \$1.

But Lena knew nothing about the new scale put into effect just for the week she was here. She didn't come to Washington solely for the money angle. She requested to be added to her personal appearance tour for sentimental reasons since she got her start here with Noble Sissle in 1935. She even told her booking agent that the "take" was no consideration, just get her "booked" into Washington. 11-11-44

But like any good booking agent, this one didn't suggest that Lena would come here for less than the \$6,500 she had received for each of the preceding ten weeks of her tour. Instead, when the question of money was reached, a suggestion entered the discussion that a slight raise in prices for the evening performance might be made if necessary.

But no such raise was necessary. The Howard already had a "take" of \$18,000 for one week at regular prices as part of its record. With Lena breaking records all over the country, it was logical to assume she would break Howard's record too.

And that's where Washington's jim crow pattern came in for its part in the plot. Knowing Negroes depended absolutely upon the four uptown theaters run by Abe Lichtman for their stage and cinema entertainment, someone got the bright idea that a sizable raise of price with an irresistible attraction like Lena as the bait, would bring a financial "killing." The "slight raise" for evening performances was discarded, and the "big bite" was put on for the whole day.

Somehow, the amount being paid Lena for her appearance was permitted to "leak" out, so the public could believe it if it wanted to, that she was responsible for the increase. (Of course, Lena's appearance is worth \$1 to see—but "it ain't what you do, it's the way that you do it." No white theater in which she had appeared had raised the prices.) 11-11-44

The people, droves of them, resented being

"stuck up" without a gun. As a result, there were not the expected and predicted long lines waiting to buy tickets. Lena said she could have thrown a brick out in the audience and not hit a soul 9 out of 10 times. It wasn't that bad, however, because the first day brought the management more than \$3,000. I doubt whether any day of the seven fell below that.

But you can imagine how Lena felt, after playing to capacity houses every place else, at seeing empty seats on her first appearance before her own people. And added to that was the intimation that she was responsible for it by the price she set for the week's engagement.

She was pretty hot about it, and rightfully so. And take it from me, she's even more beautiful when she's angry—I saw her.

TECHNIQUE

Courier—Pittsburgh, Pa.
By HORACE R. CAYTON

I AM not trying to cause a race riot or infuriate Negroes, but I've been thinking of a few tricks to do to dramatize to white people that we don't like certain things. We have to resort to unusual methods because we can't say what we want in the newspapers or on the radio or in the motion pictures. Even when those media of communication handle the Negro theme, they either caricature it or water it down so that it's either so nebulous or sentimental that it doesn't mean anything.

Just the other day I was listening to what was supposed to be a very progressive program by a man named Corwin. It was a program about Dorie Miller and had on it such eminent stars as Josh White and Canada Lee. But there was not a single note of protest in the entire thing. Anyone listening to the program would have thought Dorie Miller was just a nice colored boy from down South who wanted to fight Hitler and whose job in the Navy was sorting linen. He didn't seem to be particularly angry or disturbed that he had to get his training in machine gun practice in a penny arcade. Certainly he was a hero, for he saved his captain and manned a machine gun he didn't know how to shoot, but if he had any inner tensions or resentments, they didn't come out in that radio program. The greatness of Dorie Miller was that in spite of all of his frustration about only being allowed to be "boy" for the white officers, he was able, in a time of crisis, to fight like a man.

Now, we don't like that, or at least I'm sure I don't like it, and we've got to find some way to tell the white people that we don't like it. We can't holler back through the radio and ask Mr. Corwin to tell the whole story, which he probably would like to tell if he weren't so timid about the feelings of Southern white folk. But we can do something about the motion picture.



Mr. Cayton

AS you probably know, there have been gallons of ink spilled about how Hollywood will not picture a Negro who is anything but a clown. The effect of this protest has been, as one of my friends stated, for the Hollywood producers to increase the number of Negro clowns in a picture from one to six, probably with the notion that this will provide more work for Negro actors. If any of you saw the disgraceful scene in "Cabin in the Sky" where there were six of them, all mugging for the camera at one time, you probably realize the extent to which this good-will gesture has been carried.

EFFECTIVE MEANS OF PROTEST 5-13-44
Many people also feel that we shouldn't fight the motion picture industry because a lot of Negroes make money as movie actors. Phil Carter of Los Angeles recently stated that there are only five or six Negroes (I think that's the number) who make a steady living out of the movie industry, so it would seem that that is scant compensation for the damage which

Suggested Program of Direct Action Against Movie Industry Bias

DIRECT ACTION

GETS RESULTS 5-13-44

That was against the law. I don't advocate Negroes breaking any kind of laws, so I'll suggest a little revision of this technique of direct action. The next time you see a motion picture showing a Negro's hair standing up on end because he has seen a ghost, or that Ethel Waters shoots craps, or Rochester acts like an intelligent trained puppy rather than a human being, just stand up and say "That's a lie. That's not the way Negroes act, that's not the way Negroes feel, and you people should know it." If every time such a film was shown Negroes in the audience would stand up and give this little lecture, it would, as the young people say, "break it up."

THERE'S only one way to fight Hollywood and that's through its pocket-book. Such demonstrations would make theatres careful not to book films that would insult a people who are contributing their best to the war effort, only to be

stabbed in the back by the Hollywood fifth column.

Lena Draws Record Press Gathering D.C.

Lena Horne, who is headed for a record breaking performance at the Howard Theater starting today, drew a record press reception, perhaps the largest ever to attend an affair given by a Negro performer, at Lichtman's Theater offices Tuesday. 10-28-44

Jay Carmody of the Evening Star, remarked that he felt that an inter-racial gathering such as the one that met informally on Tuesday went a long ways in promoting better race relations.

Among those in attendance were: Nelson Blair of the Post; John Maynard of the Times-Herald; Jay Carmody of the Star; Ted Boston of O.W.I.; Ric Roberts of the Courier; Mable Alston of the Afro; Alfred E. Smith of the Defender; Ernest Johnson of ANP; Harry McAlpin of NNPA, Paul Miller of Nite Life, Al Sweeney of the Tribune, with Shep Allen, "Bill" Hoyle and Rufus Byars, of the Lichtman chain, acting as hosts.

NINA MAE HITS COMEBACK TRAIL

By HERMAN HILL

HOLLYWOOD—Cinema Actress Nina Mae McKinney, who a decade ago was hailed the Nation's top sepia film actress, is well on her way back up the dizzy ladder of success, where it couldn't happen anywhere else but in Hollywood. Slipping quietly and unobtrusively into the film capital less than a year ago, seriously bent on a comeback, she has rapidly forged to the fore and has appeared to advantage in two yet to be released pictures. "Dark Waters," a Rochester acts like an intelligent Ben Bogaus production, and Columbia's "Together Again." Her work has been the cause of favorable comments from directors and film critics alike. "She has come in for particular mention from Louella Parsons and Hedda Harper, two of Hollywood's keenest film critics."

HAS FUTURE COMMITMENTS

Both Universal and RKO studios are eyeing her for future dramatic vehicles. She is being mentioned for an important part in "Sweet Georgia Brown," and Columbia production chiefs have waxed eloquent over her rushes and a recent series of flattering fashion stills which they plan to

use in nationally circulated photo play magazines.

BILLY... Rowe's



NOTE Book

THIS AND DATA Courier—Pittsburgh, Pa.

NEW YORK—For the past few weeks we have been receiving indignant letters of protest from overseas GI's who have just gotten around to hearing the rumors which were rampant in the United States during the summer of a proposed marriage between Lena Horne and Charlie Barnet. The boys thoroughly resent the idea that the topnotch movie star and pin-up girl of their race might even remotely be considering intermarriage. To them Miss Horne is a symbol of the sweethearts and wives they left behind, besides being their favorite pin-up girl, and being daily faced with ever recurrent examples of discrimination, are not in favor of hearing of her "disloyalty" as they call it. The whole affair is unfortunate, and should not have come about in the first place, and probably wouldn't have if some columnist hadn't been short of copy one week. Both Lena Horne and Charlie Barnet emphatically deny any such engagement or marriage, although they have been good friends for years, and probably will continue to be. The orchestra leader is responsible for the singing star's first big break, which she got as vocalist with the band quite a few years back, and for this reason will always hold a warm spot in an appreciative heart. Beyond that, there is nothing between the two. Insofar as Miss Horne is concerned, her greatest interest is to obtain custody of both of her children in order that she may give them the care and affection which can only come from the fullness of a mother's heart. Second, of course, is her career, and though she is already "tops" in box-office appeal among the race's screen performers, the M-G-M star will definitely be rated among the topnotchers in "personal appearances" at the conclusion of her present tour, during which she has broken records set by members of all races wherever she has played. She has endeared herself to all and sundry by her charm, and gracious willingness to appear at benefits for all races and creeds. It's extremely unfortunate that the false rumor was started, and even more so that it should have gained as much momentum as it has. But 'tain't true fellows, so forget it, and bring out all those pin-up pictures which you'd put away. And who knows, maybe if you keep wishing hard enough, the powers that be may eventually okay an overseas trip for the glamorous lady, which would be the answer to one of her greatest ambitions since she's very much interested in you fellows, and would like nothing better. Meanwhile just keep in the back of your heads that the people at home are just as race conscious as you are out there, will do all in their power to further the cause while you're away, and are ready to join with you when you return.

Two Films at Gotham Theatre Insult Harlem and Negroes

The Gotham theatre at 47th and Broadway is currently showing two features which individually and collectively constitute a new low in vile slander of Harlem and degrading insult to Negroes. The screen as a medium of propaganda has never done a baser job of racial villification than the short "Angel Puss" which is palmed off to the audience as comedy. It shows a vicious characterization of a Negro boy who supposedly drowns a cat the ghost of which is supposed to come back and scare him silly. There are all the stereotyped facets of ridicule used against Negroes, uncontrollable fright, superstition, toothy grins, illiteracy as indicated by dialect and split verbs and even to the ringing in of a supposed enthusiastic reaction the sound of clacking dice. The current daily press smear of Harlem is abetted in the picture "Dead End" when a cop observes that he doesn't want to offend a big shot because he may be "broken" and sent to Harlem where he "might get killed." The implication being, of course that Harlem is such a dangerous section, even the cops are in jeopardy. Negro organizations and citizens of Harlem should vigorously protest the showing of these

two anti-Negro, anti-Harlem insults by writing to 1—the Gotham theatre management demanding the discontinuance of the showing; 2—Commissioner Valentine; 3—Warner Brothers (New York office), distributors of "Angel Puss," 321 W 44th st; 4—Film classics, distributors of "Dead End," 362 W 44th st, NYC; 5—Joe Bosfic, PV 210 W 125th st and we'll forward it to the proper parties to receive the protest—Bostic.

ARMSTRONG, DANDRIDGE, BUCK AND BUBBLES SCORE IN REPUBLIC'S "ATLANTIC CITY" MUSICAL



Louis "Satchmo" Armstrong and lovely Dorothy Dandridge are shown here in a scene from "Atlantic City," Republic's elaborate musical which co-stars Constance Moore and Brad Taylor. Buck and Bubbles are also on hand for this musical highlight in a song-studded show. "Satchmo" plays and sings "Ain't Misbehavin'" in his inimitable style; and Dorothy and the popular team do their stuff in grand style. The cast of this Republic picture includes Charley Grapewin, Jerry Colonna, Paul Whiteman and Louis Armstrong and Their Orchestras, Belle Baker, and many other favorites.

Gets Neat Film Role

Sybil Lewis in 'Since You Went Away'

BY LAWRENCE F. LAMAR

HOLLYWOOD. — (NPB)

Sybil Lewis, clever actress with a wealth of drama training to back her bid last week landed a neat acting role in the Warner Bros. 1st National film production "Since You Went Away," that should presage a brilliant future on the screen stage for her. It is not a maid role. It is one of those defense plant romance stories which places Miss Lewis on the assembly line with the stellar characters. Dennis Morgan and Faye Em-

ersons have the star roles in the production that is currently before the cameras. Miss Lewis married the great stage tap dancer just before he sailed away to war. While not working in pictures Sybil Lewis is straight for Pigmear Markham, Jimmy Baskette, Bardu Ali and others on the Lincoln theater stage.



"Privilege," starring Irene Dunne and Charles Boyer. She has been signed for a forthcoming Universal picture and is being seriously considered for a leading role in RKO's all-sepia musical "Sweet Georgia Brown."

IN MOVIE.—

Hattie McDaniel plays a typical mother in the forthcoming David O. Selznick production, "Since You Went Away." Like millions of other American women, who pray a prayer each night for a boy "over there."

Historic Film Well Received By Audiences

By ABE HILL

Reports from several movie house managers, from both uptown and downtown, agreed that the showing of the film, "The Negro Soldier," meets with the wholehearted approval of the audiences seeing the picture.

"It received very favorable reaction by all audiences, both white and Negro. The subject matter and the technical phase of the production are excellent," stated the manager of the Broadway Trans-Lux Theatre.

"A burst of applause greeted each showing of the film and it was repeated frequently throughout the showing," stated the manager of the Rialto Theatre.

"Ummmmhump, it's about time. It's about time," grunted a spectator who sat next to me in Harlem's Loew Victoria when I saw the film for a second time last week. The lady movie fan continued: "This picture ought to be seen by nothing

still which are for future use in photo magazines and newspapers. She was offered a make up artist and a hairdresser and the studio employed one of its crack photographic artists for the shooting. A lavish wardrobe consisting of play suits, street dresses and dazzling evening gowns, made the petite Nina a real cinderella girl for the day. Miss McKinney recently finished for a series of "Round the Clock," a role in Columbia's "A Woman's

IN FILM STILL S.P. HOLLYWOOD—Fast repeating the latest in prestige, which at one time made her the most talked of race actress in Hollywood, Nina Mae McKinney spent nearly a full day at Columbia studios posing for a series of "Round the Clock," a role in Columbia's "A Woman's

ACTRESS FEATURED

Newsreels And The Negro In The War

THE great bulk of the white American public and a good portion of the American Negro public is to get a fair conception of the role of the black American in the war effort overseas and on the home front, the major newsreel companies must immediately be persuaded to modify their present policy and practice.

In the seeming enthusiasm with which the major companies delete any and all scenes showing the Negro, they are giving the tremendous total of persons comprising movie audiences the impression that there are no Negroes in this war—or, if they are, that they are doing so little as to be unworthy of newsreel treatment.

Incidentally, the American daily press and, to a lesser extent, the major weekly and monthly white magazines are guilty of the same tragic omission. Were it not for the Negro press, and especially those who at tremendous expense are maintaining their own war correspondents in the various theatres of war, the American public would be unaware of the contribution and sacrifices of our people in this global war. 1-15-44

Here is the situation: A few weeks ago the newsreel companies exhibited a film of the President reviewing troops from a jeep at some overseas point. NO NEGRO TROOPS WERE VISIBLE.

However, about two weeks later the All-American newsreel concern, which specializes in all-Negro subjects for distribution in colored houses only, but not in all of them, acquired cuttings from the same film release showing the deleted phases. It shows clearly the inspection of Negro troops by the President in line with all other troops. They all passed in review, and the Negro troops had full equipment, including rifles, along with the other troops.

In deleting the Negro troops, the faulty newsreel concerns sacrificed the best shot of the President and

General Eisenhower chatting in the jeep, merely because colored Americans provided the incidental background in this scene.

The efforts of all interested individuals and agencies in this war have been in the direction of getting more action shots into the newsreels from the fronts. However, the results achieved are constantly being cancelled out by the policy of the newsreel companies.

In one known instance where the full text of such an action reel was a Negro engineering achievement in Munda, distribution was only in colored theatres showing All-American's film. 1-15-44

This serves no good purpose, and if the practice is permitted to go unimproved, 89 per cent of our total population will never know that we are in the war too. Moreover, it is harmful to the morale of the largest minority group in the American citizenship—the Negro. We are not looking only for glory, but we would be less than human if we did not feel a greater spiritual lift from the knowledge that our sacrifices and efforts to bring victory to our country were being made known to our fellow citizens.

The government recognizes this in many of its own activities. For instance, the Air Forces public relations department is sending stories from local papers detailing exploits of men in that branch or service overseas to the men publicized, so that they will know that what they are doing is not only appreciated but publicized.

In the North and West where the segregation pattern is less inflexible, the Negro population attending the theatres open to both races does not even see the limited showing of the All-American newsreel. Moreover, not exhibit all of the worthwhile screening of Negro service men and civilians.

Proof of this is in the fact that protests frequently originate from northern and western centers concerning the lack of newsreel evidence

These are the major newsreel companies. Write them your protests against their policy of deleting scenes of Negro service men and civilians in the films distributed by them.
UNIVERSAL PICTURES CO., Inc., John Joseph, manager, 1250 Sixth ave-

nue, New York City.

METRO-GOLDWYN-MAYER, Howard Dietz, manager, 1540 Broadway, New York City.

PATHE NEWS, Inc., Frank Eaton, publicity director, 625 Madison avenue, New York City.

PARAMOUNT PICTURE, Inc., Robert M. Gilliam, manager, 1501 Broadway, New York City.

MOVIETONE NEWS, Inc., Dan Doherty, publicity director, 460 W. 54th street, New York City.

dence that the Negro is participating in the war, but few such protests of this nature are received from southern cities where Negro audiences are segregated and shown the segregated newsreel.

The Negro in the North visits the theatre of his choice, but since these have mixed audiences and do not show Negroes in the newsreels produced by the major companies, the reason for northern Negro complaints is plain. 1-15-44

It is not the desire of the colored race that the soldiers, sailors, marines, and aviators from its group be made a focal point in any newsreel projections, but merely that where his role is incidental or otherwise, or where he forms an integral part of the scene, he should remain in the film to be exhibited—and not left on the cutting room floor or reserved for a limited and solely Negro group of audiences.

The Signal Corps of the Army and the public relations branches of the armed services do not have any control, it is pointed out, over the newsreel companies in what is selected for showing. Everything available through the military services and the semi-official "pool" of each newsreel distributor participating in the "pool" plan.

However, these military agencies have a powerful influence and the newsreel companies cannot forfeit their goodwill. It will be a service to the nation if the military agencies exert pressure and persuasion in an effort to bring about a change in the policy of the commercial newsreel distributors.

The white public, we firmly believe, will not create a problem for the newsreel distributors. We too are Americans, and the white Americans will applaud, or at least accept, the picturization of any American's contribution to the defeat of

Hitler and Tojo.

As we went to press the Guide was advised by a thoroughly reliable source that a newsreel of the famous 99th Fighter Squadron now fighting in Italy reached this country Monday and is now available to all newsreel companies for showing next week.

Will they show this—the single most dramatic commitment of Negroes to combat action in this war?

We ask our readers to write us whether they see it in any newsreels produced by any but All-American, which obviously will distribute it for its strictly colored clientele. 1-15-44

We urge further that our readers, including as many white readers as this reaches, immediately write at—and if possible all of them, and express themselves frankly and fully on this matter. Do not postpone, do it now! You are the customers of these services and they will listen to you.

Bigwigs Unaware Of Events

Series To Give
Answers To Five
Pointed Questions

By VERNA ARVEY
EXCLUSIVE!!

HOLLYWOOD, Calif.

What do the biggest executives in the film industry think of the Negro in pictures? Although scores of people, both inside and outside of the studios, have expressed their views and intentions, the presidents of various studios have remained conspicuously silent. This reporter has attempted to reach these important men and in doing so, has made some interesting discoveries. The actual responses of each man will be published separately in the Journal and Guide during the next four weeks, following this introductory article.

Whose fault is it that they seem not to know the real situation? What should we have done that we did not do? They all agree that public demand influences their choice of subject-matter for their films.

Apparently the film situation has not been helped by the tirades against the industry as a whole, which seems to have caused antagonism in some quarters.

Nor has it been helped by incidents like the following: when colored players were listed as to

in the studios' authority, some of the executives replied to the questions asked them. Most of the biggest men in pictures are unknown to the general public. Even some of the people in their own studios don't know who the president of that particular company is, as calls are switched from one office to another when such an inquiry comes in.

BEHIND THE SCENES

As was to be expected, not all This writer has been told that

LIC DEMAND

Some of the important film men actually employ press agents to keep their names out of the papers. Their sole desire seems to be to remain gracefully in the background, allowing their employees to be publicized in Hollywood's inimitable fashion.

The presidents of most film studios are responsible for their actions to a board of directors which, in turn, has a responsibility to the stockholders of each company.

OFFICES IN NEW YORK

Another interesting fact is that most of the film chiefs have their offices in New York. If one wants to see them it isn't necessary to go to Hollywood. It's only necessary to get past the sentries at the door.

These were the five questions put to the executives:

1. Do you regard films as a purely commercial venture (entertainment) or do you recognize their potential educational qualities?
2. What is your opinion of the Negro in films, generally speaking?
3. Do you think that a dignified Negro film—for instance, a biography—would be a commercial success?
4. Do you think an improvement is needed? If you do, what steps do you plan to take to carry out such an improvement?
5. Do you at present employ any colored people in your studio other than as actors or menials—that is, in the technical side of film production?

One Praises Canada Lee In Play, 'South Pacific'

Call - Kansas City, Mo.

NEW YORK — (ANP) — In lieu of Dorothy Maynor's cancelled Town Hall concert because of Laryngitis, we accordingly betook ourselves to the Cort theatre Wednesday to see the opening performance of "South Pacific" starring Canada Lee, happily without misgivings, for one can always depend upon this gifted actor for giving forcefulness and humor to any role befitting him.

"South Pacific" is a war play the atmosphere and incidents of which are linked up with a South Pacific isle located in the neighborhood of Bougainville and Guadalcanal of recent battle fame, and resembles Eugene O'Neill's "Emperor Jones" in the employment of the tom-tom, one white actor, Wendell K. Phillips (Capt. Dunlap) of "Abe Lincoln in Illinois" note and a defiant Negro, born in the south but bred in the north.

Canada Lee, somewhat of the James Cagney type, and participant in a number of former important plays including "Stevedore", Harlem's "MacBeth" and "Native Son", portrays this latter character as Sam Johnson. He and Dunlap have been torpoded and after a raft voyage, land upon this island held by the Japanese for two years. The white man with the principal aid of a young native lad, Daniel, well played by Rudolph Whitaker, is forced to hide from the conquerors.

But Sam with his charms for entertainment invades both native and enemy circles, and falls admirably in love with a pretty native girl, Ruth, played by Wini Johnson in her first dramatic appearance. The allies storm the island and Dunlap and a Dr. John (played by Louis Sharp, once "Green Pastures" Cain), whose love is spurned by Ruth are impelled to skirt the Jap lines and contact the allies. Defiant Sam refuses to go with them because he loves Ruth, the primarily because of his bitterness toward America. Dunlap and the doctor are caught and hanged, however, and little Daniel is also shot by the Japs. This latter deed spurs Sam, a crack marksman, to join the fray.

An Exclusive Story From Hollywood

Improvement Must Come From Negro Himself is Paramount View

Journal & Guide - Norfolk, Va.

By VERNA ARVEY

HOLLYWOOD, Calif.—"Since the motion picture industry enjoys no endowment of any kind and cannot, under any circumstances, ever think of becoming subsidized, then it must be commercially successful if it is to exist," declared Barney Balaban, president of Paramount Pictures, Inc., in his exclusive statement for Calvin's News Service.

"In order to do this, in my opinion," Mr. Balaban continued, "the character and motive must always remain essentially that of entertainment."

With this declaration, Mr. Balaban's remarks for publication ended since, he insisted, the responsibility of determining the type and character of Paramount's pictures rests at all times on the creative branch of the business, not on his shoulders.

Accordingly, this reporter sought the views of B. G. DeSylva, who is in charge of production at Paramount's West Coast studios, and Mr. DeSylva gave forthright answers to every question.

He recognizes the potential educational possibilities of films and also feels that educational films can be commercially successful, a view which this writer considers both constructive and courageous.

Speaking in general, Mr. DeSylva conceded that the Negro has a quite definite place in films and seems to be filling it well.

Some of the all-Negro pictures have been highly successful. But when he was asked whether he thought an improvement in the Negro's place in films is necessary, Mr. DeSylva was honest enough to admit that he did not understand what I meant when I used the word "improvement."

"If you mean the Negro," he added, "I think the improvement must come from the Negro himself. Certainly most Negroes of talent and ability have no difficulty finding their place in the motion picture industry."

Mr. DeSylva was known as a highly successful song writer before he became a film producer. At least fifty of his more than two hundred published songs were hits. He has also made a name himself as a publisher.

BEST MAN FOR JOB

It was apparent, from the very wording of his reply, that he has been unaware of the discussion that has been raging for so long on this very subject. Because he is in charge of production rather than personnel, Mr. DeSylva was unable to say whether or not Paramount employs any colored people other than "actors" or menials.

He was sure, however, that they

Lena Horne Speaks Her Mind

Special
The announcement of the proposed 'UNCLE TOM'S CABIN' came as a complete surprise to me. That was the indignant voice of the lovely Lena Horne speaking by phone Monday from Hollywood to a PV reporter who called to check the authenticity of her portrayal of Eliza in an MGM screen version of 'UNCLE TOM'S CABIN' as was announced in all of the daily press last Thursday. Miss Horne said that it is her belief that the announce-Negro population." 2-5-44

"MGM could hardly make such an announcement committing me to such a role in such a picture. In view of the fact that the studio, since I have been there has been very careful about matters dealing with Negro subjects which might be the least bit questionable, it is highly improbable that they would not know that 'UNCLE TOM'S CABIN' would be bitterly resented by the

Metro has just taken another option on Miss Horne's long-term contract. An appointment had been arranged with Arthur Freed, MGM producer, who takes care of Miss Horne's assignments on the lot at which time Lena says she will not only give her reaction to the publicity but will convey that of all Negroes as well.

2-5-44

Dark Angel

Modern Screen
DUNCLEN, N. J.

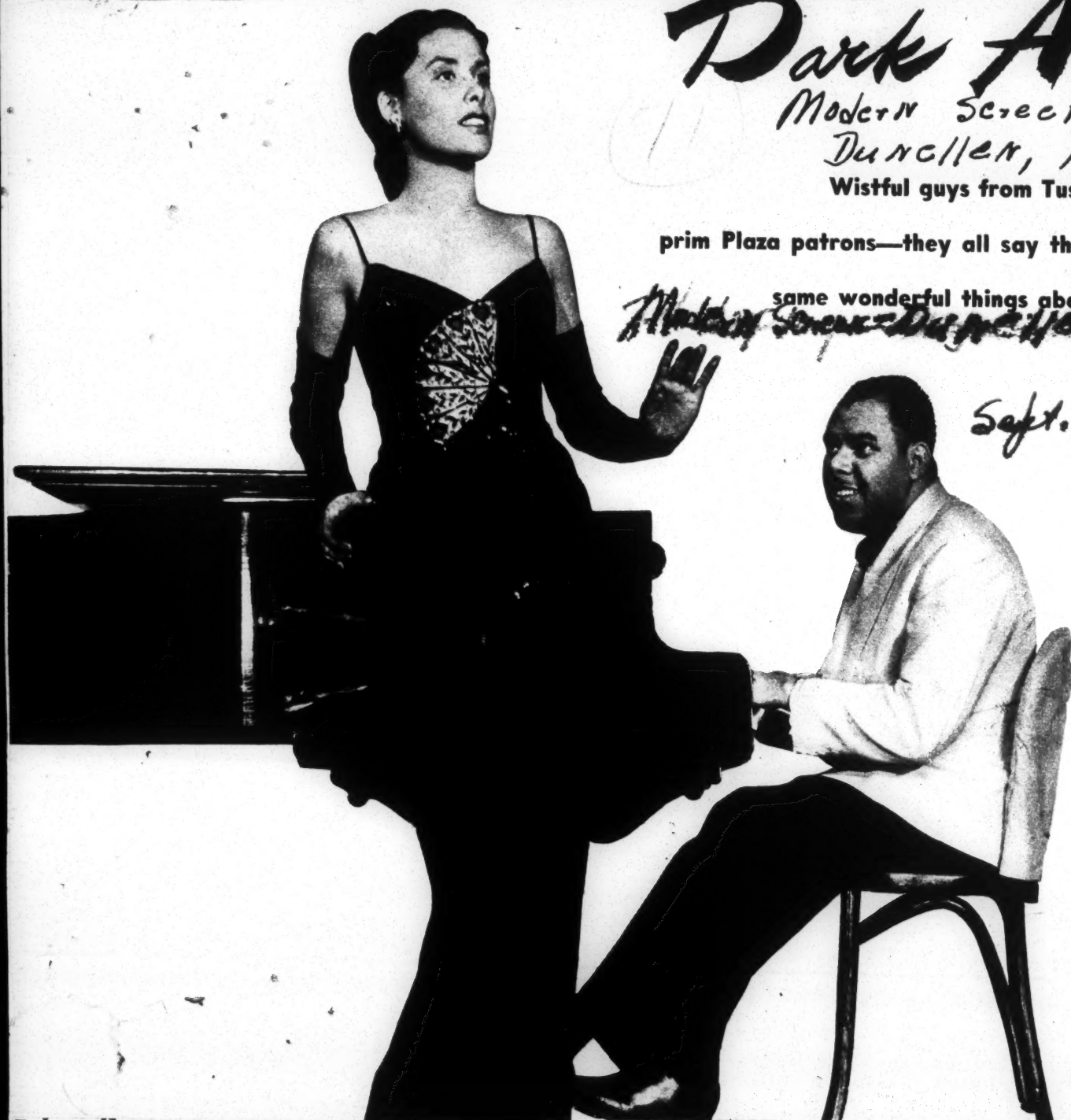
Wistful guys from Tuskegee Air Base,

prim Plaza patrons—they all say the

same wonderful things about Lena Horne!

~~Modern Screen - Duncelen, N. J.~~

Sept. 1, 1944



By Rosemary Layng

Lena Horne stood in the wings at Carnegie Hall, waiting to go on. Cafe Society Downtown was giving its first big boogie-woogie concert, and Lena had been with the troupe for just a week. She was scared numb. Somehow she found herself out on the stage, and the first thing she saw was a face in the third or fourth row. It was soft with sympathy and alight with encouragement. The deep eyes smiled. "Come on," the smile said. "We're for you." Throughout her four songs, Lena's eyes clung to Marian Anderson—whom she'd never met—like a kid to its mother's hand.

When it was safely over and no one had beaten her, the loveliest thing happened. Miss Anderson asked to meet her. She doesn't remember what was said. Only the voice and the face and the heavenly kindness. "She's like a queen," breathes Lena softly. It's characteristic that the outstanding memory of that evening should be her meeting with Marian Anderson. Her own success? Of course it was important. But to say merely that she's ambitious is to give the story false emphasis.

For herself, she's pleased in a quiet way. "It was a beautiful engagement," she'll say. Or, "The kids are always good to me." But for her people she exults. Any tribute paid her is a gift she can bring to them. Such gifts are her treasures, whoever makes them. That's why her quietness blazes into excitement over Marian Anderson, over Paul Robeson playing "Othello," over George Washington Carver, the great negro scientist in whose honor she christened a ship last year, over her visit to the Tuskegee Air Field. These are all symbols of the achievements of her race. "If I'm getting to be a symbol, too, in my very small way, that makes me happy." In New York a group of colored children

feels for her, thinks there's no adventure quite like it.

Lena's parents separated when she was three. Part of her childhood was spent in boarding schools. At 11 she went back to Brooklyn to live with her father's parents. Her mother was an actress and, through her connections, Lena got a job at the Cotton Club when she was 15. Her grandparents, pretty old-fashioned folk, hit the ceiling. The kids she went to school with were terribly impressed. For two years her mother took her back and forth to the job, and she wasn't allowed to go to night clubs, though she worked in one. That was silly, she thought.

She also thought it was silly that the Cotton Club should have taken her in the first place, since she could neither sing nor dance. The dance steps she learned fast enough. And she'd sing in the dressing room, with the girls kidding her, but never in public. One evening Lyle Miller who, with Noble Sissle, had produced "Shuffle Along," heard this voice coming through the transom. It had a quality he liked—

"Noble's taking his band out on the road," he told Lena. "I'd like to talk to him about you."

That really made her giggle. "What would a band do with me? I can't sing."

"Are you willing to learn?"

"Oh—yes!! —But I don't know my mother'd let me go."

maestress horne . . . 9-1-44

There was an interview with Sissle—a very wonderful guy. He thought Lena had much to learn but was worth teaching. "I'm willing," said her mother, "but I'd have to go along. She's only 17." That suited Sissle, who's pretty old-fashioned himself.

He taught her how to walk onstage, how to wear evening gowns, how to use her speaking voice. For one number he put her into a full dress suit with sequined tailcoat and trouser-stripes, feminized by a high-ruff and a red jabot for the shirt-front. In white gloves and topper she did a tap dance routine while the boys sang. He went easy on her own singing—just two or three lines at first, with a boy singing behind her—then, as her confidence grew, a little more and more. They toured the country, and everything was going fine till Sissle got himself banged up in a motor accident and told Lena she'd have to lead the band.

They were booked at the Moonlight Gardens in Cincinnati—the first colored band ever to play there. What were they going to do without a leader? Cancel the date, of course. What else could they do? Meantime they trooped over to the hospital to see Sissle.

He called Lena aside. "You know what you've got to do, don't you?—You've got to lead the band."

For a moment she wondered if the accident had gone to his head. But his eyes were clear and quiet as always.

"I can't," she gasped.

"Of course you can. Just get up there, talk and be your own self. Everything'll be all right."

Well, you don't let a guy like Sissle down. You take the plunge, and if you break your neck, at least he'd know you'd tried. Casabianca had nothing on Lena when she walked out that night. But lo

from the Billy Rose show called on her. They brought her a box of dusting powder. They were terribly sorry, they'd meant to bring her a better present, but their rehearsal checks hadn't come through yet. Then they looked pointedly at a small boy, who cleared his throat, stepped forward and said, like the Lady in the Dark: "I want to make a speech. I want to tell you that we're all very proud of you, Miss Horne."

She'll never part with that box of dusting powder.

There's nothing extravagant about her except her beauty. She has the gentleness and dignity of breeding. On her father's side, her people were educators—her grandfather was a high school principal, one of her uncles a college dean. She was brought up on books—still reads at the table when she eats alone. Her six-year-old daughter's going mad with excitement right now, because she's in the first grade and just learning to read. Lena

After the first awful moments tension relaxed, she got her first laugh, the words started com-

ing easy. Sissle was a leader of dignity, who kept the boys within bounds. But so great was the relief from strain that their bubbling spirits ran away with them that evening, and they started jumping. The folks went mad. Business at the Moonlight Gardens topped anything they'd done in months.

lost love 9-1-44

Soon after, Lena gave up her work for love. Gave it up, as she thought, for good and all. In Pittsburgh she met her father whom she hadn't known very well up to then. They got to be good friends. She also met a young man who had nothing to do with show business. They fell in love and married. She knew nothing about housekeeping. An egg was something that came to the table poached. But she was willing and able and caught on before long. Only the marriage didn't. It wasn't a case of career vs. romance. She hadn't left half her heart at the stage door. They just weren't for each other, and when Gail was three and a half, they parted. This June they were divorced, and she got custody of their 5-year-old girl.

Lena went back to Brooklyn—to the house she'd been born in, which belonged to her dad. Her mother had re-married, so Aunt Edwina—Eddy to her friends—came to keep house for her and the baby. She got a job with Charlie Barnett's band. It was he who taught her how to project her voice. When she went to him, you couldn't hear her beyond the second row. He'd plunk himself in the last row and make her sing till every word came clear.

She was playing the Paramount with him when John Hammond heard her and offered her the spot with Café Society Downtown. It meant working alone—not as part of a band—for the first time.

"Take it," Charlie advised. "It's the best experience you'll ever get."

For which advice she blesses him. She loved that place as she'll probably never love another. Its atmosphere was unique. People came there who wanted to listen to music—actors, artists, musicians. Entertainers, dropping in to be entertained, would get up and perform as the spirit moved them. Lena worked with the top Negro names, and her own name started running from tongue to tongue. She stayed seven months and—except for Aunt Eddy and her agent—she'd be there yet.

The agent got a notion that she ought to go to Hollywood.

"What for? I've got a good job here." The movies never entered her head. A night club maybe, but what did a Hollywood night club have that CSD didn't? Alone, he might never have worn her down. But all of a sudden Aunt Eddy took a hand—Aunt Eddy who never butted in. Lena couldn't make it out.

"I've got a hunch, that's all," Aunt Eddy said. "Suppose you don't do so well. At least you'll have seen California."

She saw California all right—as much of it as you can see on foot. Once while she was married, she took a driving lesson, got scared and wouldn't try again. She'll trust her life cheerfully to the drivingest idiot, but she won't drive herself. So she spent her time walking up and down Sunset Boulevard and pining for New York. Every morning she'd pack, and Aunt Eddy would unpack. "Give it time, honey."

At last something broke. She and Kath-

arine Dunham were engaged to open the Little Troc. But before that day rolled around, something else had happened. Her agent had taken her over to see Arthur Freed at M-G-M. "I've got five minutes," Mr. Freed said. They stayed five hours and left with a contract.

It was a pretty confusing day. All Lena remembers are faces peering at her while she sang song after song. Faces she knew—Roger Eden, who played for her, Vincent Minelli, who'd once wanted her for an all-colored production of "Serena Blandish" that never came off. Faces whose names she knew—Louis B. Mayer and Ida Koverman. Strange faces—faces that looked businesslike and faces that smiled—hours of faces and songs and faces—then talk of terms and contracts in an office—and handshakes and good wishes—

And all she could think, going home, was, "Suppose I flop. They'll be sorry they signed me."

You know the rest—the non-stop series of non-flops from "Panama Hattie" through "Cabin" and "Stormy Weather" and "As Thousands Cheer." Coming up are "Broadway Rhythm," "Spring Fever," "Two Sisters and A Sailor." Next she goes into "Ziegfeld Follies." They're so sorry they signed her, they wish she were twins. So do all the other studios. They didn't have to wait to see "Panama Hattie." They started gnashing their teeth after the Little Troc opened—

Aunt Eddy's delighted and never once said: "I told you so." Gail wasn't so sure at first. Friends took her to see "Cabin in the Sky" and carried her out screaming. She thought her mother was being killed. So Lena sat beside her through "Stormy Weather," holding her hand. Now she knows that on the screen her mother's just make-believe.

ain't misbehavin' 8-1-44

Aunt Eddy takes care of her—sees that her diet's well-balanced and stands over her while she drinks milk or fruit juice. She's the kind of cook—God bless her, says her niece—who can make the most wonderful things, New Orleans style, out of those neckbones you buy nowadays to save points. As a matter of fact, she doesn't miss meat at all—not with the fish and cheese and egg dishes Aunt Eddy whips up. They always have a salad and never pastry or pies. Just lots of chilled fresh fruit.

Lena used to wear a lot of red, but every time she goes to New York she falls in love with black all over again. Thinks she looks best in tailored clothes and awful in fussy ones—The war has curbed her two pet extravaganzas—perfume and shoes. Except for carnation, she prefers spicy odors to sweet.

Her greatest regret is that the family refused to have her ears pierced, and she can't wear the diamond earrings that have been handed down through several generations of Hornes. Her only hobby is collecting records, and that's a recent one. With her, music appreciation is strictly from feeling. Her feelings respond to Ravel and Debussy, and her ear to the exotic patterns of Hindemith. Wagner's too heavy for her—give her "Tristan," and you can have the rest. Above all, she loves the Russians, modern or classic.

They live in a rented house off Sunset Boulevard. Lena likes California, but

misses the pace and stimulation of New York and welcomes every chance to go back. Last winter the dream of her life came true. She sang with Duke Ellington's band at the Capitol. In Hollywood, she sings for servicemen at the Masquers and at the Canteen every week. But if it weren't for the camp shows, she'd find time hanging pretty heavy on her hands between pictures.

and the angel sang . . .

She entertains at both white and colored camps and prefers the colored only because they get fewer entertainers. At both, the boys are wonderful. They make her feel guilty. She's supposed to give them a good time, and they go out of their way to make things nice for her.

She's had her fair share of thrills. But nothing can ever top the three days she spent at the Tuskegee Army Air School last February.

First—to see those three or four thousand boys of her own race, from pre-flight cadets to near-graduates, so young and eager, rising so gloriously to their first opportunity to fly—as the record of the 99th Squadron over Anzio bears witness. Then, the welcome they gave her. She tried to talk to every one of them personally, ate every meal in a different messhall, crawled into planes, under and over them, gave a couple of shows at the hospital for kids who'd cracked up, saw the museum that memorializes Dr. Carver's priceless work for his own people and the whole human race. She was up at 6 every morning and danced every night—one night with the enlisted men, one night with the non-coms, one night with the officers. She danced blisters under each slipper-strap, had to kick her shoes off whenever she got her feet under a table for a minute.

They gave a big formal retreat for her. As guest of honor, she stood one pace behind the C.O. while the squadrons paraded, and the band played the song of each squadron. At a command, the biggest squadron halted in front of her, eyes right. An officer came up with a box of American beauty roses. She had to do something to release her pent-up emotions. She knew it was out of order, but she just couldn't help it. As they stepped smartly out again, her hand went up in a salute. The officer smiled, murmured, "Thank you." That was out of order, too, but no one got disciplined for it.

The whole beautiful experience mounted to a super-duper climax at the graduating exercises of the class of February. An escort called for her and took her to the big mess hall where the boys and their mothers and sweethearts were gathered. When she saw the arch of crossed sabers—the aisle of honor through which she was to pass to her table—she all but fainted. "This is the payoff," she thought. "I'll never be prouder."

She was wrong, though. The command of the Field is shared by Lt. Col. Noel Parrish, white, and Lt. Col. Benjamin Davis, colored. Colonel Davis was away on a mission. Colonel Parrish got up to speak.

"I've given wings to a lot of you boys," he said. "You've proven that, granted the opportunity, courage and gallantry, the will and the power to learn, aren't confined to one group of people. In her way, Miss Horne proves the same thing—that

charm and beauty and graciousness in women aren't confined to one group either." He turned to Lena. "Would you mind standing up, Miss Horne?" And he pinned the silver wings over her heart.

She couldn't trust herself to say more than "Thank you." After all, you can't blubber in front of a colonel and a whole mess hall full of brand-new lieutenants.

She hopes that some day the movies will present the story of a real negro—Carver or Toussaint L'Ouverture or Harriet Tubman, the slave who ran away and helped so many others through the underground. Whether or not she plays in them doesn't matter. The point is to show them.

She would like to be an actress, though she's a little shy about saying so. "If you're a singer, people think you're kidding when you say you want to act."

There's talk at M-G-M about doing the life of Florence Mills, with Lena. So far it's just talk, but the very thought sets Lena's backbone tingling.

"Of course Miss Mills was a great natural artist," she says, "and I'm not. But how proud I'd be to play her, if only because my people loved and admired her so."

From that angle, no one's better qualified to take on the role than Lena Horne.

Actors Get Break In Warner Picture

HOLLYWOOD. — "Roughly Speaking" new Warner Bros.

First National feature, gets the palm this week for casting the largest number of colored actors in supporting roles. Rosalind Russell and Jack Carson are co-starred, under the direction of Michael Curtis, one of Hollywood's most famous megaphonists. Among those who wound up the month of July were Cornelius Wicks, a florist in private life; Marie Ried, who started the first Los Angeles' Negro ambulance corps; Irving H. Browning, internationally famous baritone; Lucius Brooks, bass singer of the "Four Tones" John Thomas, clev-er hoofing member of the "Three Rockets" dance team and Matilda Caldwell, office holder in the Colored Actors association.

Others are George Edwards, Rudolph Hunter, Robert Johnson, Cornelius Ballard, Ed Albin, Ivan H. Browning, Curtis Hamilton, Henry Hastings, Andrew Jackson, W. F. Johnson, Ches-ter Jones, Dan Meyers, Martin Turner, Ed Lewis and Helen J. Stasher.

"Hollywood Canteen" at Warner Bros., goes on and on so it is not ready for the cutting room as yet. The stars are Bette Davis, Jack Benny, Joe E. Brown, Eddie Cantor, Jack Carson, Robert Hutton, and Joan Leslie Colored players include Aveline Har- ris, Mildred Boyd, Francis Rob- ertson, John Thomas, Rudolph Hunter, Lucius Brooks, Walter Dennis, William Kee, George Da- vis and James Shaw.

Also at R. K. O., on another is di-recting the glamour queen of Hollywood, Hedy Lamarr, and he-man George Brent, co-starred in "Experiment Perilous." Support- ing players are Gonzalus Jones, who doubles for "Rochester," Thomas Williams, Cornelius Wicks, Robert Lewis, Jack Winslow, Os- car Vena, Richard Coleman, Har- old Garrison, Irving Smith and John Buddy Williams.

"Sunday Dinner For A Sol- dier" at 20th Century Fox has not yet gotten to the desert. Lloyd Bacon is directing, Anne Baxter and Charles Winninger in the new feature. Ella Mae Brown-

'Great Film'

'Negro Soldier' Acclaimed By Screen Moguls

President Harry Cohn of Colum- bia Pictures regards it as "the greatest War Department picture yet made," and George Jessel, pro- ducer for 20th Century-Fox, said the film is not only entertaining and informative, but "is heart- warming for the great Americans

is under the skin."

4-22-44

LOS ANGELES — Follow- ing the world premiere of the

The Question of the Week.

Should Negro Actors and Actresses Refuse Movie Roles Which Tend to Demean and Ridicule Their Race?

NAY

INFORMER - Houston, Texas

(When a person has worked and studied to cultivate his talent for entertaining, it is more than a notion to refuse an opportunity to make the talent pay. I believe that a person can fight to get the thing which he knows is right even while he is taking a part in the thing which he should like to see revised or reformed as the case may be. Money isn't everything, but it comes in quite handy at times. We should be proud of our celebrities who forego personal gains to make a few gains, for the race, but should not take them to task when they decide to do otherwise. 2-19-44

Mossele Anderson.

NAY

(I saw the picture "Cabin In The Sky," and in this picture the Negro was not depicted in roles that I could truthfully say I appreciated, but one must say that the characters played the roles well. A great actor can do a good job in any role. If the Negro does a superb job when it comes to demeaning and ridiculing his people, he may finally be asked to play a role portraying bravery, patriotism and courage. Negroes who have accepted these parts which they did not like have paved the way for finer roles like the one played by a Negro in "Crash Dive." In the poem "The Fool's Prayer," the kind told the Court Jester: "Sir Fool make for us a prayer," but the poem ends by the king calling himself a fool.

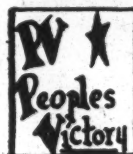
Miss Vivian Portis,
Box 645, Calvert, Texas.

YEA

(With the exception of "Stormy Weather" most all of the pictures which give our actors and actresses a spot portray them as dice shooters, mafers and clowns. I sincerely believe that those people who have real talent should take a stand for better roles, and that we should stand behind them in every possible way. Many people raved about "Cabin In the Sky," but I think that it sold some notions about Negroes that we have been trying to fight for so very many years. I am glad that Lena Horne is questioning the role that she has been offered in "Uncle Tom's Cabin." 2-19-44

Miss Bennie Mae Edwards.

99th Fliers In Newsreels On Broadway



Last week the Negro press headlined news that the 99th Pursuit Squadron walloped 12 Nazi planes out of the sky over Nettuno beachhead. PV asked "Will we see them in newsreels?" and this week, that question has been answered.

RKO-Pathé newsreels national war areas, over two months ago. releases at the end of the week. Although the RKO-Pathé film included shots of the famous War-hawks in action over Italy as part of the Allied advance in that theater. 2-12-44

Part of a continuity titled "Allied Advance in Italy," the 99th shots are first of their kind since America entered the war. Photographs were made by former newsreel men now working for the Army in the Signal Corps. In addition to inclusion in national RKO-Pathé releases, the 99th section has also been incorporated in "The Translux Newsreel Digest," a feature appearing exclusively in Translux theatres. It was learned that the shots first appeared in Translux last Tuesday.

A PV reporter visited Translux theater and here's what was seen.

● 99th shots were integrated with rest of film material, there was no special explanation tending to set this section apart from the rest; the commentator gave a brief resume of the squadron's history, called them American fliers—it was clear they were Negroes without mentioning the fact—and commended the group for past performance.

● fliers were shown planning the field, and finally soaring up into the wild blue yonder" to send Nazi fliers to death. gory; that indifference on the part of major film companies to all but amusing or trivial shots was giving a false impression of the Negro soldier to the entire nation.

(An order calling for shots of Negro troops in action was reported to have been issued by General Surles, chief of Army public relations, to photographer.

"Uncle Tom's Cabin," MGM's Proposal; Negroes Might Not Care

By LEON H. HARDWICK

HOLLYWOOD ANP)—Officials of Metro-Goldwyn-Mayer studios confirmed reports this week that plans are underway for the reproduction of Harriet Beecher Stowe's highly controversial "Uncle Tom's Cabin," with the first shooting to begin within the next three months.

A tentative cast already is being assembled, with the glamorous Lena Horne slated to play the role of Eliza.

According to current plans, Lewis Stone will be cast as the kind master, St. Clair, with the child star, Margaret O'Brien, who scored such a hit in "Journey for Margaret," playing the role of Little Eva.

In a conversation Tuesday with Arthur Hornblow, who will produce the screen version of the famous novel, this writer learned that MGM plans to make this one of its truly "big" pictures of the year.

Done in Technicolor just presumed that, because 'Uncle Tom's Cabin' is such a wonderful and we intend to adhere to the general theme of the original, which that a film version of it would be considered one of the great works widely accepted by all the people.

"It will be made in technicolor," Mr. Hornblow stated. "The picture has been done before of all times," Mr. Hornblow stated.

When told that it was this writer's opinion that a wave of protest from Negroes, labor unions and liberal whites all over the country would arise when it becomes known this picture will be made, the noted producer expressed amazement.

"I can't agree, naturally," he said, "Uncle Tom's Cabin" is an American classic. In recent years, certain road companies have 'burlesqued' the play, but we intend to make it an entirely serious effort."

I contended: "But we Negroes would prefer to forget the slave background as American history. We tire of seeing ourselves depicted constantly as bootblacks, porters, maids and now—of all things—slaves."

Mr. Hornblow emphasized his genuine amazement again. "I think this book did worlds of good in pre-Civil war days by presenting the Negro's case as that against the Simon Legrees. I think today, a picture of this nature could accomplish the same things. 2-12-44

Sympathetic Treatment "For instance, we intend to depict Negro home life, his joys, his sorrows, all about plantation life of those days, showing the basic qualities of the colored race to be no different from those of any other peoples. We intend to give this classical work and the Negro every consideration, in so far as sympathetic treatment is concerned.

"I've been acquainted with several colored leaders for some time and personally am extremely sympathetic to the Negro cause in this country. I must emphasize that this venture is not propaganda, but a picturization of really good book, the same as would be the 'David Copperfield' or any similar classic."

When warned that national, even international repercussions would be forthcoming if this book is filmed, Mr. Hornblow courteously disagreed.

To Smoke Out Legrees "I believe that our sympathetic treatment of this work will smoke out all the Simon Legrees left today," he said. "However, I must admit we haven't heard any other side to this question before. We



Released by U. S. War Department, Bureau of Public Relations

PREPARES SEQUEL—Mr. Carl

ton Moss, the first Negro script writer for radio presentations, who is author-actor-commentator of the

War Department film "The Negro native of Newark, N. J., Mr. Moss has arrived in the Euro-theater of Operations where Street, New York City. (U. S. he is supervising the making of a Army Photo) sequel to that motion picture. A

Creditable Negro Scenes Are Out In Southern Theatres) Is Charge

World - Memphis, Tenn.

Charge They Foster Social, Race Equality

Cab Left Out Of 'Sensations' At Memphis House

Hattie Rises To New Film Heights In Latest Picture

Daily World - Atlanta, Ga.

8-1-44

By Lawrence F. LaMar

HOLLYWOOD, (NPB)—In the recently previewed screenplay "Since You Went Away", Hattie McDaniel, the hefty Sepia cinematic character actress appears almost certain to duplicate her triumphs of three years ago when she won the "Oscar" award presented by the Motion Picture Academy of Arts for the best feminine supporting role of the years.

(NEW YORK—(ANP) —Another sort of southern jim crow was revealed last week when it was brought to the attention of 20th Century Fox officials, movie producers, that theater houses in the south are cutting Negro scenes out of films. Such scenes, southerners claim, place the Negro on a basis of social equality with the whites.

7-21-44

In Memphis last week, at the showing of United Artists' "Sensations of 1945," Cab Calloway and his band were cut out of the film; Lena Horne's scene in "Broadway Rhythm," was banned. Also in other southern cities such scenes were ousted from certain motion pictures. The picture, "Stormy Weather," was held up months before Memphis theaters were permitted to show it.

Newsreels alike censor such scenes which glorify the Negro in any respect. Reviewers claim that these scenes have been eliminated from certain motion pictures regardless to the effect on the artistic side or to the continuity of the film.

7-21-44

Southern censors have indicated that such scenes will go on being eliminated from movie films in the south even though it completely destroys the continuity of the pictures. Such a practice is spreading. Atlanta, another city, is reported as exercising similar technique.

"Since You Went Away" is another cinematic jewel from the screen production unit headed by David O. Selznick, the same man who brought "Gone With The Wind" to the screen. And, incidentally, it was in the latter picture that Miss McDaniel achieved her academy award. The screenplay, an original by producer Selznick, is one of the finest, genuinely American stories this writer has viewed in years.

8-1-44

There is no frothy propaganda in "Since You Went Away." It is a most wholesome film, so homey that it brings tears of memories into your eyes. Every single detail is given authentic and tender meaning by Director John Cromwell. It is an all-star picture that truly calls for the highest in histrionic arts.

Robert Walker, a comparative newcomer in romantic roles, as an ordinary appearing young average American kid soldier turned in a glorious performance as the honest to-goodness old fashioned lover of Jennifer Jones.

8-1-44

The reviewer is grateful to David O. Selznick for writing and producing this fine story and genuine pictures. Such a practice is spreading. Atlanta, another city, is reported as exercising similar techniques.

Practice Widespread

Dixie Cuts Negro Scenes From Movies

Call - Kansas City, Mo.

NEW YORK. (ANP) — Another sort of southern jim crow was revealed last week when it was brought to the attention of 20th Century Fox officials, movie producers, that theater houses in the south are cutting Negro scenes out of films. Such scenes, southerners claim, place the Negro on a basis of social equality with the whites.

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A Studio Worker Gets Air Medal

By MILDRED FLEMING

Staff Sergeant William B. Beggs, 23-year-old former Paramount Studio laborer, has been awarded the Air Medal for "meritorious achievement in aerial flight while participating in sustained operations mount, features the work of Mrs. Jan Songer of Yucaipa, California, a gunner in a Liberator bomber who is raising the notorious spiders, of the 15th Air Force, Beggs is a extracing their webs and preparing veteran of 24 missions against German installations.

But Captain Eddie Rickenbacker mustn't be shown as a working man—that's why Mrs. R. is objecting to the proposed film of her husband's life, it is reported.

Whether 20th Century-Fox is considering changes to make a "gentleman" out of Eddie, no one seems to know.

USE FOR SPIDERS

Black widow spiders working for the war effort—that's what microscopic photography reveals! Jerry Fairbanks in his Unusual Occupations, short to be released by Para-

Columbia Studios are becoming very screen conscious of the contribution that the Negro people are making. They are proud of Rex Ingram's dignified characterization in their picture Sahara. And when they were making None Shall Escape shooting was held up for two hours on the scene where the international jury sat in judgment on the Fascist criminals—because

Oberon, Cornel Wilde and Paul Mittee of Hollywood and shipped to the leading roles. The to the Soviet Union. Gene Kelly, musical score features Polonaise Dame May Whitty, Dorothy Tree, Militaire. (A Song to Remember), Edward G. Robinson. Franchot to give way to bullets and gunpowder, and now there is a dearth of grease paint, wigs and such for these Russian soldiers of the stage.

A Song to Remember may not sound so impressive to you, but Muni in the picture to musical score features Polonaise Dame May Whitty, Dorothy Tree, Militaire. (A Song to Remember), Edward G. Robinson. Franchot to give way to bullets and gunpowder, and now there is a dearth of grease paint, wigs and such for these Russian soldiers of the stage.

A SONG TO REMEMBER

71-1944

WMC Education Films Miss Defender-Chicago, Ill. Bus On Negro Employment

By HARRY McALPIN
(Defender Washington Bureau)

WASHINGTON—"A 'secret' training weapon" is what War Manpower Commissioner Paul V. McNutt called the new type of training film exhibited to a group of news reporters, educators, industry officials and war training instructors last week.

The films are already in daily use in factories, schools, and by the army and navy. They do not only by cut training time, says McNutt, but substantially increase the retention of what is taught.

The "new training weapon" is be- ing sent to our allies, said McNutt. Canada and South Africa have pur- chased over 1,000 prints. Russia re- cently received 20 films by air. Audiences for these films are esti- mated already to exceed 15,000,000.

"Practically all the great war in- dustries now use these films to speed up our war machine," McNutt proudly declared. "We are stepping up manpower utilization."

And as I sat through the demon- stration, I wondered whether my government was really sincere in its efforts at "stepping up man- power utilization."

I was awed by the tremendous weapon these training films repre- sented for fighting prejudices and racial misunderstandings—a means of easing and increasing the accep- tance of colored Americans in the war plants, the army and navy.

But there wasn't a finger lifted to this end. Every hand I saw turn- ing a lathe, driving a rivet, or pick- ing beans was white.

Yes, the War Manpower Commis- sion and the Office of Education really missed the boat—intention- ally, unknowingly, or through lack of proper advice—and how!

'Uncle Remus' At Standstill

Pittsburgh Courier

HOLLYWOOD Walt Disney studio publicity spokesman last week denied a story which ap- peared in Hedda Hopper's syndi- cated movie column to the effect that the film, "Uncle Remus," would soon go into production with Janet Gaynor, John Loder and Eddie "Rochester" Anderson, as the leaders. "Rochester" was to play "Uncle Remus."

According to the publicity de- partment, the film's progress is at a standstill. There has been little or no casting and there is no forth- coming date for production. Pro- ducer Disney himself is in New York for a month.

The deep South dialect to be used in the picture has caused na- tion-wide protests from the Negro press and liberal minded organiza- tions.

Chalk Up Another Hit For Canada Lee In Broadway's 'South Pacific'

Colored Movie Star Thrills Cuban Fans
The Stage
Defender-Chicago, Ill.
1-8-44
"South Pacific," play by Howar Rigsby and Dorothy Heyward, staged by Lee Strasberg; scenery by Boris Aronson; produced by Da- vid Lowe.

The cast consists of Sam Johnson, Canada Lee; Captain Dunlap, Wen- dell K. Phillips; Ruth, Wini Johnson; Daniel, Rudolph Whitaker; Lilliboi, Dan Johnson; Dr. John, Louis Gordon Heath; George Fisher, Ruby Dee; native children, Ledia Rosa, James Reason, Clyde Goines.

NEW YORK. — A tropical Japa- nese-occupied island is the setting for the new Howard Rigsby-Doro- they play, "South Pacific," which opened on Broadway Wednesday night with Canada Lee in the leading role.

The plot woven around an em- bittered American Negro sailor who thinks he'd just as soon live with Japanese as Georgia crackers and a white captain who believes he is really fighting for a better world, has infinite possibilities, that are never developed.

Sam Johnson, the Negro sailor and Captain Dunlap are the only survivors of an American ship tor- pedo by the Japanese. They take refuge on an island where it is dangerous to be white and Sam observes to the captain, "Now, you're the wrong color." But the friendly native doctor hides the captain and leaves Sam to make love to the native school teacher, Ruth, and to be feted by the Japa- nese.

When, a month later, the Japa- nese hang the doctor and the cap- tain after a foolhardy attempt to destroy the Japanese lookout and after the Japanese shoot a little na- tive boy to whom Sam was at- tached, Sam sees the light, grabs a gun and goes shouting out into the jungle presumably to fight for whatever America is fighting for.

The play is full of good thoughts, unfortunately expressed in long speeches with little action. The part of Sam is a natural for Canada Lee, but it's Randolph Whitaker in the part of the little native boy, Daniel, who walks off with the act- ing honors. Louis Sharp is honest as the doctor and Frank Wilson is a dignified and musically speak- ing native chief. Wini Johnson in her first dramatic role is pretty to look at.

Contributing to the multiple off- stage effects is a splendid chorus supervised by Juanita Hall.

EDITOR'S NOTE—This is the second and final part of an article on Cuban life written by Irene Diggs, Junior Roosevelt Fellow of the Institute of International Education to the Univer- sity of Havana, and secretary to Dr. W. E. B. DuBois.

HAVANA, Cuba—I have seen the most amazing movie, entitled "El Negro Que Tenia un Amor Blanco"—"The Negro Who Had a White Love." It is magnificently filmed and was shown in a playhouse on the Prado in the heart of the city of Havana and apparently with- out causing any more comment than any other movie. Like most of Cuba's theatres downtown, this theatre has a seating capacity of nearly a thousand. Also as is true of most of the theatres the day I attended it was filled. The Negro started out in poverty and eventu- ally became the director of a dance school and the trainer of many of the best dancing choruses. He played the piano and sang beauti- fully, was handsome and cultured. There was not a single attempt to "low-rate" or humiliate him in any way.

There were various little things which I noticed perhaps because of having lived in the United States and because of my knowledge of how it is done in Hollywood. For example, the white bootblack shines this colored film hero's shoes with pleasure and pride; he embraces and kisses the girl in most natural manner; in the height of his popularity the wom- en "oohed" and "aahed" at every opportunity. As a sensation on the continent he escorted the most fashionable women to the most fashionable affairs. He had a Rus- sian butler, a pedigreed dog, cus- tom-made clothes and, oh, what an apartment. I wish you might have seen it! I enjoyed it.

CATHOLICS AND DIVORCE I haven't worn a hat once since I have been in Cuba. Very few women here wear hats. Perhaps, it will be different during the "winter" season. So the other day when I was invited to attend church it was necessary for me to go shopping for a veil. The women wear the most gorgeous lace veils which are afterwards carefully folded and carried in one's pocketbook. You select a veil very much like one selects a hat, trying it on before a mirror.

Cuba is overwhelmingly Roman Catholic. The churches are large and richly ornamented with altars resplendent with lace and silk; the priests with their colorful robes and the fine paintings in gold and silver frames; the huge golden crucifixes and other gold and sil- ver ornaments; the odd life-sized effigies of the saints robed in snow white satin copiously embroidered in gold, silver or beads with repre- sentations of Jesus in the sepul- cher, and as in the Mercedes, re- garded by some as the most or- nate church in Havana, the restos of some distinguished historical personage are buried.

During the same week to my utter surprise I read in the daily paper that during the first six months of this year there were 3,000 divorces in Cuba. I asked, how can it be in a Catholic coun- try? I am told this is due to the activity of a minority influenced to some extent by Americans and that this minority is "talked about" but nevertheless and notwithstand- ing for the Cuban who wants it, divorce can be easy and often.

PROFESSORS IN EXILE For more than a week a group of the most distinguished Spanish intellectuals has been living in my hotel. Twice daily they eat at a special table in the same din- ing room. I have observed them with more than ordinary interest. Not a single one of them can be termed as old; from all outward indication they are capable of many more useful years. At present in America there are 240 pro- fessors in exile from various Span- ish universities. Many of them are meeting in Havana to discuss the problems of the "future incorpora- tion of Spain in the reconstruction of Europe." Practically all of the great universities of Spain are represented, and although each professor is distinguished in his own right and has made worthy contribution to the art, literature and science of Spain in particular and the world in general, he is faced with the necessity of start- ing life anew under vastly differ- ent circumstances; many of them will have to start from scratch financially they will have to go back to "taw."

This is the first reunion of ex- illed Spanish university professors in America and it is being spon- sored by the University of Havana. This great loss to Spain is our intellectual gain.

like him, I suppose, who know when he is at his Sunday-morning- little or nothing about the army test.

Some day script writers and di- rectors will get a new idea for a film about Negroes. They won't use the church setting. Now this film does a pretty good job him. There is a Civilian Aide to the church and religious mu- Secretary of War in the War De- scription. You have to know him to recognize him in "The Negro in overalls operations and is com- try of World War I is how engaged in overseas operations and is com- manded by hard working Colonel Chauncey Hooper. The regiment is manned from top to bottom with Negro officer personnel. Fifteen years ago when I was a junior offi- cer in this outfit the highest ranking Negro officer was a cap- tain. That regiment's story is a good one for this war's Negro soldier to see and know when he may be stationed in a camp where no Negro wears even a non-com- missioned officer's chevrons. What was the purpose of the picture anyway? A few months ago the War Department released a

THE NEGRO SOLDIER

appointed because only a mouse came out the mountain's labor. Now I saw this film in the South, in a Negro theatre. The civilian au- dience enjoyed it, especially those shots which showed Joe Louis knocking Schmeling down on his Nazi knees, the Negro aviators fly- ing combat formation, and an ex- traordinarily photogenic "Negro" gunner firing his anti-aircraft gun on a Japanese flier with very fi- nal results.

NOT ALWAYS TRUE. But there were some soldiers in the audience, too. As they looked at and listened to the story of what happens when a civilian is selected and reports to camp, one said "That ain't the way I heard it." He only meant that he wasn't in- ducted that way. He was a South- ern boy, inducted in a Southern camp, serving on the home front. He did not know the army of "The Negro Soldier." There are hundreds of thousands of

which showed Joe Louis' face and the rear end of a horse in the same shot. Perhaps we should be thankful for its decency. I am dis-



pamphlet on the command of Negro troops. All in all, what was counseled was better advice than the military branch of our government had ever written for its officers in the past. What was said there could have been made a part of this movie with little or no trouble, and with very effective results. 5-28-44

And speaking of trouble reminds me that after seeing this film one would not think that the army was having any trouble about the whole matter of using Negro troops. It should thank its lucky 48 stars that there hasn't been more serious trouble. There probably would be were it not for the active and intelligent administration of a few top-flight officers and their staffs men who have not let prejudices wrap their perspectives. Some of these men have gone into the Negro and white communities of the nation, challenging the repressions and loose talk that were affecting their commands.

ROLE UNLIMITED

A few days ago, for example, Colonel Noel F. Parrish, Commanding Officer, Tuskegee Army Air Field, Alabama told a meeting of Negro school principals and college presidents:

"The role of Negro men and women in the future of aviation in America is as unlimited as racial good will and understanding in America. That good will and understanding must be produced by the education of both Negro and white people.... The strategy of demand and counter-demand, threats of non-cooperation and application of political or personal pressure may seem easy and effective to those who sit in offices insulated from personal friction or speak into dictaphones, or scold those whom they never see, or take a magnificent stand for immediate universal justice in front of some typewriter. But the men who sweat beneath tons of delicate machinery or ask for landing instructions from pitch-dark cockpits are not inclined to be so heavy tongued and so light-handed. They are fighting a constant battle of wit and skill and knowledge against sudden death. They seek new allies, not new enemies. They ask not 'what are your theories' or 'where do you stand?' but 'what can you do?' and 'how well can you do it?'"

That is the way the Negro soldier should have a chance to serve his country. He doesn't have this chance, the film to the contrary notwithstanding. The story of the Negro soldier is one of the most human and gripping stories of modern racial history. It is so true, so dynamic in its implications for democracy that it did not have to be sold in this tongue-in-my cheek fashion. The War Department did not sense the reaction I actually heard. When the picture was finish-

ed the aforementioned soldier-spectator said "Are they kidding?"

'Cuts' From Release Secured For Filming

A sinister plan to keep the American public from knowing the part colored Americans are playing in this war seems to exist between the major film companies.

Colored Americans have been mystified, on witnessing newsreels in movie theatres, by the almost complete absence of colored servicemen from the pictures.

The offenders are the news-goers the right to see members reel sections of the following of their own racial group under companies: Universal, Metro-favorable circumstances playing Goldwyn-Mayer, Pathe, Para-their part with others in this mount and Fox Movietone. In global conflict, is reprehensible other words, the newsreels The War Department, the which have the widest distribu-Navy Department and that part tion in American theaters, al-of the civilian population inter-ways cut out, whether by acci-ested in fair play and decency dent or design, the film in which should take steps to impress colored servicemen are seen. upon Universal, Metro-Goldwyn-Mayer, Pathe, Paramount and Fox Movietone that they are guilty of sabotage and of serious damage to the morale of a loyal section of the population when they withhold from them information calculated to encourage and inspire them to continue to do their share to help win the war.)

The latest instance of this unfair and un-American attitude on the part of the newsreels, to give the American public the false impression that colored Americans are not doing anything worthwhile of being shown is in connection with President Roosevelt's recent visit to Cairo. 1-8-44

The newsreels mentioned, in their zeal to delete colored troops, sacrificed the best shot of the President and Gen. Dwight Eisenhower chatting in a "jeep," simply because the background of this shot was a colored unit.

However, movie-goers will have a chance to see the lengths to which the major newsreels are going to minimize the part colored soldiers are playing overseas, since the All-American Newsreel has acquired the film. 1-8-44

The deleted film shows clearly, colored troops, along with all other troops, passing in review with their full equipment, including rifles, for their commander-in-chief's inspection.

Steps ought to be taken to have the major newsreels give fair treatment to all servicemen. The wives, sweethearts and children of colored soldiers are sacrificing equally with all other segments of the civilian population.

For these molders of public opinion to deny colored movie-

their pictures, nine out of every ten Americans may never know colored American soldiers endured the hardships of Africa's hot sands, the New Guinea jungles and the snowswept and mountainous Italian terrain.

successful attempt was made to curtail its public circulation.

By special arrangement with the War Department the film is being released nationally in 16mm by the Bureau of Motion Pictures of the Office of War Information through its subdistributors. In the east it may be obtained at a nominal service charge from Brandon Films Inc., 1900 Broadway, New York City. 5-23-44

The Negro Soldier opens with Carlton Moss, noted Negro writer, portraying a minister addressing his parish. He traces the history of the Negro soldier in America, starting with Crispus Attucks, hero of the 1770 Boston Massacre and going right through American history up to Robert Brooks, first Negro soldier to die in World War II.

Among the Negro heroes shown are the Minute Men who fought at Lexington, Peter Salem, who fought at Bunker Hill, Prince Whipple who crossed the Delaware and hundreds of others who served at Valley Forge. 5-23-44

Essentially, though, The Negro Soldier deals with the present conflict and follows an enlisted man right through basic training.



America's Joe Louis vs. the Axis!

THE NAZIS' dreams of world conquest take a jolting from Joe Louis in this fight scene showing Joe Louis knocking out Max Schmeling in the first round of their fight. The next scene shows the same Herr Schmeling in training as a German paratrooper. The final shot shows Joe Louis in training as an American soldier ready to take the Axis on again... and beat them just as decisively! Louis may be seen in these scenes, in the stirring film, "The Negro Soldier," produced by the U. S. War Department.



'The Negro Soldier' Now in 16mm

The Negro Soldier, the distinguished Army Signal Corps Capra was recently the subject of motion picture tribute to the American Negro is availablea court action wherein an unsuc-

Meet Arthur Lee Simpkins, New Star of B'way Nitery



AT RIGHT TOP, ARTHUR LEE readies for his stage entrance at the Latin Quarter. At left, top: Ben Yost, distinguished star of the radio and nightclub also featured at the nitery congratulates the singer.

Sensational Tenor Has Movie Contract;

May Be Leading Man To La Horne

N.Y. Amsterdam News
By ABE HILL

God was in a magnificent mood when he created the voice box of Arthur Lee (Georgia Boy) Simpkins, the handsome chocolate-colored tenor, currently ringing the bells of loud praise down at the Latin Quarter on Broadway—where the nightly crowds provide eloquent testimony to his superlatively fine voice—a voice rich and resonant, flexible, moving and sensitive which articulates words that breathe the throbbing musical ecstasy of life.

Arthur Lee sings songs of all people. He fills the Jewish lament "Eli" with more passion than Al Jolson. "Vesta la Jubba" from the opera, Pagliacci, also a part of his repertoire, is projected with tremendous dramatic force. "I'll Get By" reveals Mr. Simpkins' ability to move his listeners as though the song was a true ballad. With "Ava Maria," Arthur leaves nothing to be desired. On the lighter side, his range is equally as flexible. The range numbers are done with zest and bounce. The improvised ditties, with which the audience joins in the chorus, are playful, cheerful and clever.

The Latin Quarter has a star and the Latin Quarter has a personality which is going to be heard from. Arthur Lee already under contract

him booked into the Latin Quarter four weeks ago. He is the only Negro in the sprawling floor show. It was to be an experiment—booking the Negro singer. With the audience giving him a tremendous reception, it was only a few nights later that Arthur was re-billed and made the star of the show!

As a personality, A. L. S., is the personification of modesty. Completely unaffected by his rise, one has to probe deep to get him to talk about himself. After some wrangling and twisting, it was found that music predominates his thinking publicly and privately. That he likes nothing better than beating his wife in pinnocle games. A lot of his time is spent with his dogs and horses. He lives in a modest California house and not on "Blue Berry Hill," the Strivers Row of the coast.

Like nine out of ten visitors, Arthur likes New York for a sojourn, but for living, nix. However—as it is with such cordial relationships with his white co-workers on the Latin Quarter bill, and the grand manner he has been received by the public, "New York isn't half bad."

New York salutes a sensational tenor. The prediction of this writer is that Arthur Simpkins is going to rise to be one of the great artists of our times—and not just a nightclub personality.

Arthur Lee Simpkins, born in Augusta, Georgia, and having lived most of his life in Los Angeles, has been singing for ten years. He has appeared at the Hollywood Bowl, the Florentine Garden with such stars as Fannie Brice and Lou Walters and was at one time the voice front for Earl Hines band. This is his first big New York appearance. Louis B. Mayer, his contractor, had

71-1944

Lena Horne

Lena Horne "Cover Girl" for Film Mag

Afro American — Baltimore, Md.
10-7-44
NEW YORK — Beauteous Lena Horne, recognized for her achievements in the motion picture world, this month drew the featured spot, that of "Cover Girl" of Motion Picture Magazine, a publication that places ability above race, creed or color.

Also included is an intimate close-up that trails her career from that of an obscure chorus girl in an old Cotton Club show down to her new MGM picture, "Ziegfeld Follies," now in production.

Sidney Skolsky, movie reporter, in selecting Miss Horne as the first subject in his initial series of close-ups of motion picture stars, describes her as a "unique person."

No Belittling Roles

"She is unique," says Skolsky, "because she is the only colored actress who has sustained a career in Hollywood movies without becoming a comedy character or portraying servants." 10-7-44

Along this line, Mr. Skolsky points out that when Miss Horne was signed to a seven-year contract by Metro-Goldwyn-Mayer, it was with the understanding that "she would sing in pictures or play legitimate roles and not have to do 'illiterate comedy' or portray a cook, roles customarily assigned to colored performers."

At present Miss Horne is on an in-person tour of theatres. On her first engagement at Detroit, she broke the house record at the Hughes Downtown Theatre by \$7,000 to set a new high of \$54,000 for the week. And is the first colored attraction to play the house.

May Play Jo Baker

Tommy Dorsey formerly held the record draw of \$47,400. The figure set by Miss Horne amazed even the management. 10-7-44

While other picture assignments await Miss Horne's return to the film capital, she is also being considered for the leading role in a proposed film story of the life of Josephine Baker.

Lena's Blowing Up Puts Moore on Road to Success

Afro American — Baltimore, Md.
By DIXON GAYER

CAMDEN, N.J.—It was one of those blue Mondays, a day when everything seemed to be going

"Cover Girl" of the Month

Afro American — Baltimore, Md.
10-7-44



Lena Horne, MGM star and America's No. 1 glamour girl, whose beauty and talent have the nation staggering, and whose exotic loveliness entrances most men at the first glance, and fascinates women, is featured this month as "Cover Girl" of Motion Picture Magazine.

Phil Moore, then her arranger and accompanist, leaned his arms on the piano front, grinned his infectious smile, and whispered to Lena, "Shoo, Shoo, Lena."

Lena looked at the beaming face of her arranger and started laughing. It's hard to stay mad when there's a guy like Phil in the room. And that was the end of the incident, but far from the end of the story.

Haunted by Melody

No matter what Phil Moore did from that moment on he heard that line . . . "Shoo, shoo, Lena." . . . "Shoo, shoo, Lena." . . . "Shoo, shoo, baby." It haunted him from morning till night, chanting itself into a melodic pattern. Finally

Smiles and Autographs for Sailors

Afro American — Baltimore, Md. 9-2-44



there was nothing for Phil Moore to do but to write the haunting melody and words which would not retire from his mind.

Until Phil Moore wrote "Shoo, Shoo, Baby," he had concentrated on behind-the-scenes activity, arranging for motion pictures (M-G-M for five years) and radio, writing swing scores for bands, training singers and arranging for them.

"Shoo Shoo" changed all of that until today Phil Moore is a very much before-the-scenes young man, a musician who we may now vote "most likely to succeed."

Busy Plugging Songs

Phil, besides being an accomplished arranger and songwriter, is a fine pianist, a casual, Fats Waller-ish vocalist, a humorist, a showman, and a born leader.

Besides Lena, Phil had worked with such singing stars as Ella Mae Morse, Georgia Gibbs, Ida James, and the Three Sisters; such bands as Freddy Slack, Harry James, Charlie Barnet, Woody Herman; such instrumentalists as Hazel Scott and Gene Krupa.

So, Phil Moore is plenty busy in Manhattan these days, busy plugging his two newest songs, "There'll Be a Jubilee" and "I'm Gonna See My Baby," successor to "Shoo, Shoo, Baby," and has just written a long jazz classic

work, "Species Americana," which he has previewed on CBS's Mildred Bailey Show, for which he arranges the music, and now plans to open with his quartet, "The Phil Moore," on Fifty second Street.

Hubby of Jeni LeGon

Talented actress Jeni LeGon, starred until recently in the Broadway hit, "Early to Bed," is Mrs. Phil Moore and mighty proud of it. Right now she's busy furnishing their uptown New York apartment.

There's going to be a lot of success in the Phil Moore household now that all of Phil's energy has been harnessed, and it all began with such a little thing . . . just a simple little "Shoo, shoo, Lena." . . . Shoo, Shoo, Baby!"

Honor Lena, Three More

The Call, Kansas City, Mo. 5-5-44

La Lena Goes A-Sewing

Amsterdam news - New York, N. Y.

8-26-44

HOLLYWOOD. — One of the most historic events ever staged here was held Sunday afternoon when Hollywood stars and top notch officials participated in the first annual Unity Award Assembly program, staged by the Committee for Unity in Motion Pictures.

The affair, mainly honoring four popular film players—Lena Horne, Bette Davis, Rex Ingram and Dooley Wilson—was staged in connection with the movement recognizing the Negro's achievements in motion pictures during the last year.

Miss Horne was chosen by the C. U. M. P. as the outstanding colored actress of the year, "through whose dignity and personal charm a new light has been cast on the American Negro race."

Miss Davis, who was unable to be present but who was represented by Hattie McDaniel, received a trophy as "tribute to her democratic attitude and her work in harmonizing relations between the races in Hollywood."

Ingram was chosen as the outstanding colored actor of the year for his role in "Sahara," and Dooley Wilson was cited for his role of Sam in Warner Bros. "Casablanca."

Carey Wilson, executive producer for Metro-Goldwyn-Mayer, presented the award to Miss Horne after having earlier accepted a scroll on behalf of MGM for its production, "Sahara."

Miss Horne, gracious and charming as ever, modestly accepted the award "on behalf of all those other colored actresses who have not been given the chance I've been fortunate enough to be given."

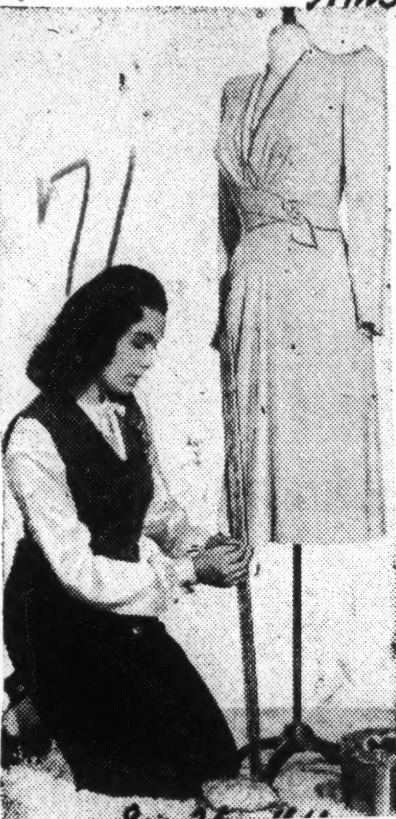
George Murphy presented a scroll to Mrs. Emma Spencer, mother of Kenneth Spencer, who was featured in the film, "Bataan." Kenneth now is overseas entertaining servicemen.

Dudley Malone, Undersecretary of State under Woodrow Wilson, now connected with 20th Century-Fox, presented the scroll to Ben Carter for his role in "Crash Dive."

Anita Louise, Columbia star, presented Jesse Graves with a scroll for his acting in "None Shall Escape."

Scrolls were awarded Leigh Whipper for his role in 20th Century-Fox "The Ox-Bow Incident" and Hazel Scott for her acting and playing in Columbia's "Something to Shout About."

Both Miss Scott and Whipper were unable to be present. Carlton Moss received an award for his writing of and narrative work in "The Negro Soldier." Capt.



Stewart Heisler, director, received a similar award.

Both these scrolls were presented by lovely Olivia De Havilland.

Mrs. Charlotta Bass, civic leader, awarded a scroll to Hattie McDaniel. Individual honors were bestowed upon the writers of "Sahara," "None Shall Escape," "Bataan," "Crash Dive" and "Casablanca."

YOU never would guess in a million years that the smart frocks and gowns which Lena Horne displays so beautifully were made by plays so beautifully were made by the golden girl herself, would you? If you have a dressmaker's form Well, we have proof that MGM's honey brown queen is an excellent designer and dressmaker. We discovered during an interview with Lena at her beautiful California home that her interests extend beyond her successful career, in many directions. Like every woman, she has a very keen interest in acquiring something new to wear. After seeing some of the little numbers Lena has designed and made lately, we're inclined to think that after she tires of the movies—heaven forbid—she might even set up her own little dress shop.

However, that's neither here nor there. The important thing is that the lovely Lena has an encouraging word for all women who would like to sew for themselves and their families, yet hold back because they think they haven't the talent for it. In all probability you're like us; you don't know much about sewing, but we pass on some pointers we got from Miss Horne which make it sound easy to do.

"First," says the star, "forget all you've ever heard about sewing requiring special skill. It doesn't. Buy yourself a simple, inexpensive pattern. Pin it to the material and cut. Notch and tack the pieces together, as the pattern directs. Fit the garment on and adjust it, if necessary. Then baste it, remembering to press it as you go along so that the measurements will be accurate. Making a frock is as easy as that!"

Don't stick to a hard and fast rule about hemline length, says Miss Horne. Take your general appearance into consideration, and remember, at whatever point the graceful line is achieved, that's the place to start turning up all around. Now, watch Miss Horne, the smile is very important, you take your needle and thread and sew the hem by hand, using a light feathery stitch that will not show on the right side of the fabric. Then, with the finished product back on the dressmaker's form, try for different effects. Miss Horne, as you see, has turned out a basic dress which can be changed in appearance with the addition of different accessories. Tack on a lovely collar of eyelet embroidery, or, if you have a spray of orchids handy, and who hasn't... tuck them into the waistline.

The only disappointing thing about our interview with the golden Horne, is that we didn't get to see her wear this one.

"Stormy Weather" was a fascination for many minds in England. She sings with a sinuous exotic langor, gushing forth a torrent of rhythm which excites one like the delicious intoxication or champagne. The name of Fats Waller is held in high esteem in England. They remember the Nicholas Brothers when they came to London in Lew Leslie's "Blackbirds" several years ago, and Bill Robinson, who seems to live in perpetual freshness of youth.

"Stormy Weather" Sweeps London Under Lena's Feet

LONDON (ANP) — Colored movies from America are always the beautiful teeth, and the iridescence of the pearls that billow upon the gorgeous bosom of Lena Horne.

It is Miss Horne, the "goddess of charm," who is the heroine in this narrative. To me, she is one of the most charming and fascinating women I ever witnessed. She stands as the pattern of grace and feminine appeal. There is enchantment in the moving of her head, in her eyes, in her hands, in her feet, and in her provocative dimples when she starts to smile. British audiences never forget. They remember that Ada Brown is an artist first and foremost. Her performance in "Stormy Weather" is a masterpiece.

Goddess of Charm

shown in England some eight years ago, is reappearing in some London cinemas with great success. The last colored movie from America is "Stormy Weather," which has enthralled London with its pageantry and gaiety.

But London thinks Lena Horne dominates "Stormy Weather" as head, in her eyes, in her hands, in her feet, and in her provocative dimples when she starts to smile. British audiences never forget. They remember that Ada Brown is an artist first and foremost. Her performance in "Stormy Weather" is a masterpiece.

By RUDOLPH DUNBAR